42

ENGLISH FOR MEANING

Expressing Ideas Clearly

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STATE OF KANSAS

STRATTON · BLOSSOM · LANPHEAR

Edited by PAUL McKEE

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Unit One
Opinions and Discussions

CHAPTER ONE

Expressing Opinions

1. Learning to Express Opinions

To read to yourself

Andrew, Frank, Linda, George, and Martha were walking home from school when Andrew began the following discussion:

ANDREW: Our school ought to have a student council.

FRANK: Why?

ANDREW: Because pupils are more likely to obey the laws that they have helped to make.

LINDA: Don't you think we obey rules in our school?

ANDREW: Most of us do. But if the pupils were responsible for seeing that the rules were carried out, I think they'd be obeyed better.

GEORGE: I don't. Lots of fellows would just laugh at the persons who were trying to keep order.

FRANK: Maybe. But I think the fellows who started acting like that would find it wasn't very funny. I'd rather be called down by a teacher than by you, George, if you happened to be a proctor or a monitor.

GEORGE: If I had to be a proctor, I wouldn't let you start anything. But I wouldn't like being a proctor.

LINDA: Neither would I, but maybe that's like being too lazy in a community to see that laws are carried out.

MARTHA: I read an article in my mother's copy of a parents' magazine

about some schools that have tried it.

FRANK: Did it work in those schools?

MARTHA: Yes, in all those that reported. But the author suggested that student government be started gradually.

ANDREW: What do you mean?

MARTHA: Instead of setting up a whole complicated government, he suggested that at first a few responsibilities be turned over to pupils. I remember he mentioned policing traffic in corridors and keeping order in the lunchroom.

GEORGE: Did the teachers choose the pupils who did the policing?

MARTHA: No. He thought a simple student governing board should be set up. This board would be elected by the whole school for a year. Each term a group of monitors, as many as needed, would be elected for traffic work. These monitors would be responsible to the governing board.

FRANK: I suppose most of the monitors could handle traffic, but what would happen if somebody kept being a nuisance?

MARTHA: The student board would call such a person before it and decide, for instance, that he would lose some privilege.

ANDREW: Do you know whether the teachers liked it?

MARTHA: I think so. It gave them more time.

LINDA: What would be the best way to interest Mr. Lewis and the teachers in such an idea?

ANDREW: We could ask Mr. Lewis to let us plan an assembly program on the subject. If he approved, he would give us for the program faculty advisers who would be interested in the subject.

FRANK: If the program were really good, the whole school would be interested in the plan. Then we could call a mass meeting to decide whether we'd like to try it.

ANDREW: Martha, would your mother lend us the magazine so we could show the article to Mr. Lewis?

MARTHA: I'm sure she'd let me have it.

ANDREW: If I ask Mr. Lewis for an appointment tomorrow, will you four see him with me?

LINDA: Of course we will, but I think we ought to have a list of reasons that will convince him that the idea is a good one.

FRANK: We've already given some good reasons.

MARTHA: Couldn't Andrew make a summary of the reasons we've already given?

ANDREW: I'll try to remember them all.

FRANK: Martha will have the magazine with her to give to Mr. Lewis.

GEORGE: And Andrew had better finish his talk by asking Mr. Lewis what he thinks of the idea.

In order to decide why the discussion you have just read was interesting and successful, answer the following questions:

1. What topic did Andrew discuss with his companions?
2. Did everyone keep to this topic?

3. Did everyone take part in the discussion?
4. Did anyone talk too long?
5. Did anyone make an effort to bring other members into the group by asking for information that they might be able to supply?
6. Did everyone express his ideas courteously?
7. Did everyone listen carefully so that he knew what ideas to add or questions to ask in order to aid the discussion?
8. What reasons did Andrew give for believing that his idea was a good one?
9. What objections did any member of the class raise? How were these objections answered?
10. What additional reasons to show Andrew's idea was good did others in the group give? Why were their opinions of value to Andrew?
11. Which members of the group expressed opinions based on their own experience?
12. Would their opinions have been valuable if they had never been in school?
13. When should you use your own experience as a basis in forming an opinion?
14. Which member did more than base an opinion on his own experience? Would his reason have been as convincing if he had based it (a) on an article found in a sensational magazine written by a person who had no connection with schools? (b) on a story he had read?
15. On what kind of written material should you base an opinion?
16. What conclusion did the group reach?
17. Why did the group wish to summarize the discussion?

To write by yourself

What nine rules for expressing opinions do the answers you give to questions 2, 3, 4, 5, 6, 7, 13, 15, and 16 suggest? On a clean sheet of paper, state each of these rules in a single sentence. Begin each rule on a new line and indent the first word. Number each rule to correspond to the question you answered in order to state the rule.

To discuss in class

Help your class to answer the questions above.

When you are asked to do so, read aloud in clear sentences the rules you wrote in answering questions 2, 3, 4, 5, 6, 7, 13, 15, and 16. Listen as others read their rules to see (1) whether they have included an idea you omitted, or (2) whether they have omitted an idea you included. When the class is satisfied with the statement of the rules, take your part in dictating the rules while a classmate writes them on the blackboard. Watch carefully to be sure that all the rules are included and that they are phrased in clear sentences.

Copy the rules in your notebook for reference. If you are in doubt as to how any should be stated, you may check your rules by those given on page 341 of this book.

2. Keeping to the Point in Expressing Opinions

To read to yourself and think over

When several persons are discussing a question, every member of the group should be careful that his remarks help to answer the question that is being discussed. Remarks that do not keep to the topic are a waste of time. They are usually annoying to the rest of the group who are trying to solve a problem or answer a question, and therefore discourteous. It is necessary to listen closely to find out exactly what the question is and exactly what the speakers are saying so that your remarks will be helpful and will fit into the discussion.

Read the following discussion that Ted started with George, Brad, Harry, Joe, Martha, and Linda:

TED: My father has promised me a month on a ranch next summer if I make the honor roll each term this year. I want all the ideas on the subject I can get. Don't bother to tell me to study; tell me how to do it!

GEORGE: My sister is a teacher. She says the first step is to have a certain time every day when you study. Your mind gets into the habit of expecting to study at that time. That habit of your mind makes it easier for you to study.

LINDA: My father is a lawyer. He has to study just as much as I do, but he told me a long time ago that the best plan is to play outdoors as soon as you get home from school.

BRAD: That idea of change is good. The worst time for me to study is when I first get home. I play tennis in the spring and fall for an hour or more. Then I go home and study about an hour before dinner.

LINDA: You do the same thing, don't you, Harry?

HARRY: Not exactly. You see I have some chores at the farm. I get some of those done about as soon as I get home. Then I study. Of course my chores keep me outdoors, so that my plan is like Linda's and Brad's. But the thing that helps me get my studying done is having a special place to study. My father lets me use the farm office. None of the men are around there in the afternoon. I keep my books and pencils and ruler and paper in two drawers. Nobody else can touch those drawers. So I have everything ready when I start.

LINDA: My mother makes me keep all my books and papers in my desk in my room. I never thought about it before, but it does help me to have everything where I need it.

MARTHA: I think Ted may want to know some of the short cuts in studying that George's sister showed him.

GEORGE: Adele thinks anyone who really knows how to read has learned how to study. One fall she made me do all my work with her, and did I work! But it took me a lot less time than ever before.

TED: What did she do?

GEORGE: She showed me how to read.

LINDA: But, George, you learned to read years ago!

GEORGE: Not in this way. First I looked at my assignment. If there were any questions to be answered, I kept those in front of me. Then I read the whole chapter or the whole section, whatever I was to study. When I finished the first reading, she asked me to jot down the most important ideas in the passage. Then I tried to see whether any of these ideas answered the questions I had been given. Usually they did. Anyhow they showed me the parts of the reading in which answers to the questions would be found.

MARTHA: In our social science book there are side headings. I always jot those down as I come to them. Then on my second reading I put down the important details under each of these heads. Then I look at the questions I've been given, and the headings and details tell me where to find the answers.

JOE: I like math better than social science.

BRAD: I make the same kind of list Martha does. But I often go a little further and write out the answers to the questions. Of course I don't always put them down in sentences. But if I have a question to answer, such as How does the sun do work? I jot down the main idea I'm going to use. In this case: Sun is direct or indirect source of all energy. Then I add details, such as, Heating of air sets up currents and starts winds. Wind turns windmills which pump water or generate electricity. Sun makes plants grow. Animals eat plants to get energy to do work. Man eats plants and animals to get his energy.

MARTHA: Sometimes in math there is a problem that I can't do at first. Then I go back through earlier work to find an example like the one that bothers me. If I look long enough, I can always find the place where this kind of example was explained.

TED: No wonder you three get good marks! But doesn't it take a lot of time?

JOE: When are you fellows coming down to the gym?

HARRY: Not a bit more than sitting around looking at books and papers and groaning and wishing you didn't have to work.

GEORGE: I hated to admit it to Adele, but by studying like that for one term, I really saved time. Review before a test didn't take half the time it used to. I knew just what to review, and because I'd really learned the facts the first time, I didn't have to spend a lot of time learning them then.

LINDA: I think it makes class discussions more fun. You always have ideas you want to discuss, and it's fun to see what ideas other people got from the same topic.

To discuss in class

1. What was the question that Ted wanted to have answered?

2. What was said in the discussion that did not help to answer the question which was being discussed?

3. Why should members of a group keep to the topic that is being discussed?

To write by yourself

For each speaker who did not keep to the question, write one or more helpful remarks that he might have made. If you do not think of an idea that you would have added if you had been a member of the group, remember that no one has mentioned the trouble that a radio may cause and how it can be avoided. No one has suggested that it is unwise to spend on one question or problem that you cannot solve the whole period allotted to study.

The remarks which you decide to have the speakers make may seem to you to fit in better at a different point in the discussion. To show where you think they should be made, copy the last sentence of the speech which, in your judgment, should precede the remark you have decided on. Then write the speaker's name and the remark you would have him make.

To discuss in class

When you are called on, read the remarks you have written. Find out whether the class thinks you have kept to the topic of the discussion and whether you have introduced the remarks at the best places.

Listen while others read the speeches they have written to find out whether their ideas help to answer the question the group was discussing and whether they are introduced at the best point to help keep the discussion moving.

3. Testing Opinions

To read and think over

When you express an opinion, you are usually trying to persuade other people to think as you do. In order to convince anyone that your opinion is correct, you give reasons for your belief or opinion. When you were very young, your reason often was, "My father says so." Today you probably laugh at a younger boy whose only reason for thinking that the earth is round is that his father says it is round. If his father is a scientist whose chief business is the study of astronomy and geography, the argument of the small boy is a good one. All your life you will base your opinions on what experts in a special field tell you is true. It is necessary, however, to be sure that the experts whom you quote are reliable. If you do not consider carefully the *reliability* of the sources you quote, you are likely to reason childishly and frequently to be mistaken.

You use your own experience to form opinions and to persuade others that your opinions are sound. You say that you know something is true because you have seen it happen. If you have seen it happen only once, is

Why is the Readinow Company, no matter how honest, likely to present the advantages rather than disadvantages of their plan?

it safe to assume it always happens? Your own experience is valuable in forming opinions if you are sure that your experience is wide enough to warrant drawing conclusions and if you are sure you have interpreted your experiences correctly.

Read the following conversations and decide how you would answer the questions that follow them:

I

HENRY: Any boy can work his way through school by selling Readinow film.

MORRIS: How do you know a fellow can make enough to cover all his expenses by selling that film?

HENRY: They sent me a letter telling what other boys have done.

If you were Morris, would Henry's answer convince you?

What would you want to know that Henry has not told you?

II

SARAH: Girls who have had scout training are the most popular girls when they get to college.

MAY: What makes you think so?

SARAH: I read an article about them in the Sunday paper.

If you were May, what would you ask about the article?

What kind of information would convince you that Sarah's statement is true?

What kind of information in newspapers do you consider reliable?

What kind of information that you read in reliable magazines do you accept?

To discuss in class

Help your class to answer the questions above. On what subjects is the experience of the class wide enough so that opinions based on this experience are likely to be reliable?

Listen carefully to be sure that you agree with the ideas others express. When you are called on, find out whether the class thinks that your reasoning is sound.

To read and write by yourself

1. Read the following discussion. Then on a sheet of paper rewrite Roger's first statement so that it would have convinced Frank.

ROGER: The cheapest way to protect your home from burglars is to own a good watchdog.

FRANK: What makes you think it's cheap? You'd have to feed the dog all the time, even when there were no robbers.

ROGER: Of course you would, but it costs only about a dollar a week to feed a dog.

FRANK: How much does burglary insurance cost a week?

ROGER: My father pays sixteen dollars a year for each thousand dollars' worth of goods that he has insured.

FRANK: Then according to your own argument a watchdog is not cheaper than insurance unless you have more than four thousand dollars' worth of valuables to protect.

Was Frank's reasoning correct?

2. Write the second speech Marie might make. Be sure that you give reasons that are really convincing.

MARIE: We need a new school building.

EDGAR: Why?

To discuss in class

When you are called on, read the statements you have written. Find out whether the class believes that you know how to select and state convincing reasons.

Listen as others read their statements to be sure that they have used convincing reasons. If you wish to point out a better reason, make your comment a courteous and helpful one.

4. Learning to Oppose an Argument

To read to yourself

When you attempt to convince others, it is sometimes necessary to show that their arguments are not sound. If you use a friendly tone and express yourself courteously, you are more likely to convince those with whom you disagree that they are wrong than you are if you use sarcasm and hurt their feelings.

Read the following attempt to use convincing arguments.

I

JENNY: Mother, I think you should increase what you pay me now for making beds and washing the dinner dishes.

MOTHER: Why?

JENNY: I need more things than I can buy for $1.25.

MOTHER: How do you spend your wages now, Jenny?

JENNY: Lunches at school cost ten

cents a day. Carfare is fifty cents a week. I give ten cents to Sunday school. If I go to a movie on Saturday, that costs 15 cents. I think I ought to go to some of the school games. The admission is 10 cents a game. There are other things I really ought to pay my share of. Our home room is sending a plant to Maggie Eldred, who has measles.

MOTHER: I think you should do some of these things. Would fifty cents more a week solve your problem?

JENNY: Oh, Mother! Would you give me $1.75 a week?

MOTHER: I'm afraid not. Your father and I can't afford to pay you more than $1.25. That is really a large amount to pay for what you do.

JENNY: But you said I ought to do some of these things that cost more than I earn.

MOTHER: There are always two possibilities that people who need more money must consider. Many people think only of trying to get more money. That's what you did. You asked me to increase your wages. Since we are now paying you exactly what you would receive for doing this work if you were hired by the hour by a stranger, it isn't reasonable to pay you more just because you need it. But I know how you could have fifty cents more a week.

JENNY: How? Please tell me.

MOTHER: What do you spend 50 cents a week for now that you needn't spend at all?

JENNY: You mean lunches at school?

MOTHER: Yes.

JENNY: You mean I could put up my lunches and take them?

MOTHER: Yes.

JENNY: Then I'd have to get up earlier.

MOTHER: Yes. You couldn't expect to give up making the beds and still earn the same wages.

JENNY: I don't much like carrying a lunch.

MOTHER: You don't like being unable to go to games.

JENNY: I believe I'll try it.

MOTHER: Good girl. I'll make you a present of a nice lunch box with a thermos bottle. Then you can have a hot drink or soup every day.

II

TED: The families out our way want a fire station in that end of town.

CHARLES: Why?

TED: They think it takes too long for apparatus to get from the nearest fire station to Oak Park.

CHARLES: How long does it take?

TED: Too long.

CHARLES: That's a silly answer. Unless you know how long it takes, you don't know whether it's too long or not.

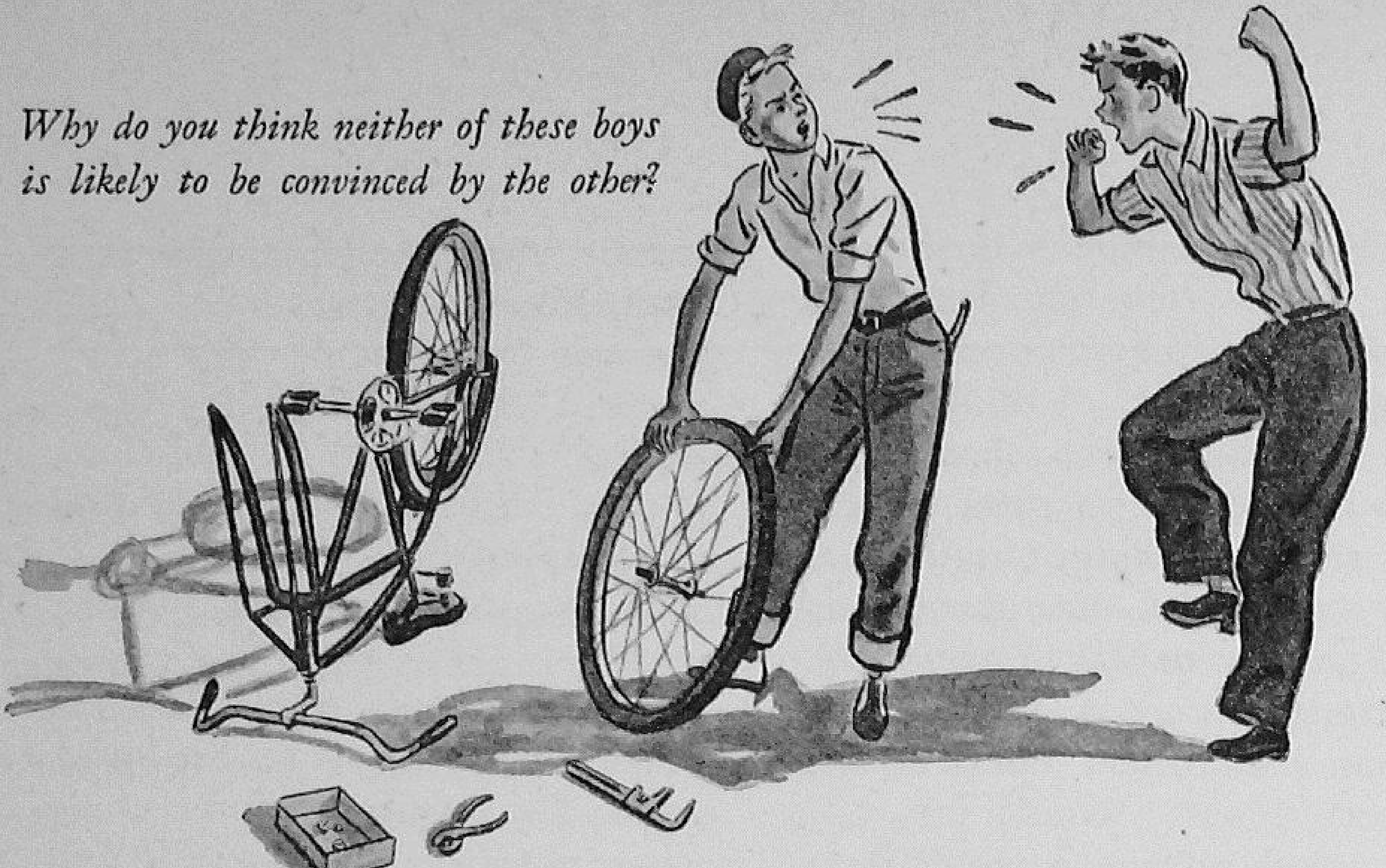
TED: You'd think it was too long if your house were afire and you were waiting for the apparatus to come.

CHARLES: I might think that if I lived next door to the fire station.

TED: Then you'd be crazy.

1. In which of these arguments did the persons taking part try to understand the point of view of each other?

2. In which did the speakers give



Why do you think neither of these boys is likely to be convinced by the other?

sensible reasons for their opinions?

3. In which was a conclusion reached? What was it?

4. In which argument was the attitude of the speakers friendly?

To discuss in class

Help your class to answer the questions you have been trying to answer for yourself.

In the second argument suppose that between Oak Park where Ted lives and the present fire station there is a railroad crossing that is often blocked for several minutes by the passage of a long freight train. What argument could Ted give for having another fire station in his district? What objection might Charles raise? Would the objection that there has never been a serious fire in Oak Park be a reasonable objection to erecting another fire station? Why would it be advantageous to all citizens to be sure that Oak Park is well protected?

To write by yourself

Rewrite the second argument, making it friendly in tone and sensible in reasons. Let Ted give one good reason for the new fire station and let Charles state one sensible objection. Try to have Ted overcome this objection by a good argument.

To discuss in class

Read your version of Ted's and Charles's argument when you are called upon. Find out whether the class thinks you have given good reasons for a new fire station and whether the objection you had Charles make was sensible. Was Ted's reply to the objection convincing and reasonable? Were you able to keep the attitude of the speakers courteous?

Listen as others read their papers to find out whether they thought of sensible reasons and objections. Point out, if you are asked to do so, improvements that you think could be made in the reasoning.

Before you hand in your paper, improve it in every way you can.

For more practice in opposing an argument, turn to Exercise I G on page 27.

5. Reaching a Conclusion

To read and think over

Dick, Marie, Ted, and Jerry were holding a committee meeting. Their committee was in charge of properties for the Friday morning assembly at which a short scene was to be enacted.

TED: Some property committees have borrowed palms and furniture from one of the stores.

JERRY: I think that is probably a good plan. The store sends a van with the articles the committee chooses. Then after assembly the store sends the van back to take furniture away.

MARIE: It's a lot easier to borrow furniture in that way than to collect what we need from different homes and return everything promptly.

DICK: I know it's easier. But it's a big responsibility for the committee. One of our parents or a teacher who has an account at the store has to guarantee to pay for any damage. And once a vase was broken. It wasn't very expensive, but the committee had to pay for it. Couldn't we get along with fewer properties and borrow them ourselves?

MARIE: It would take much more time, Dick.

DICK: Yes, it would. But I for one would rather work harder than take the responsibility of borrowing from a store.

TED: Mr. Lewis would let us take the table and chairs in the teachers' room. We fellows could move them easily.

MARIE: I could bring a tablecloth, and the lunchroom would lend us china and silver.

JERRY: We can get along without any palms.

TED: I agree with Dick, but I'm afraid the stage may look a little bare.

MARIE: The audience won't think about the stage if the scene is well played. One of our teachers told us that in olden times very few properties were used. The audience used their imaginations.

JERRY: Then we've decided to collect our own properties. We'll get permission to use school furniture and lunchroom china and silver. Marie will bring a tablecloth. Those are all the properties that are necessary.

1. What argument was made in favor of using stage properties from a store?
2. What argument was made against borrowing from a store?
3. Did every speaker make a real contribution to the discussion?
4. What did Jerry's final remarks do for the discussion?

To discuss in class

Help your class to answer the questions above.

What advantage is there in having a group of remarks like Jerry's at the end of a discussion? Such a group of remarks is called a summary. A summary tells briefly what the problem or

topic is. It includes the most important ideas that were offered in trying to solve the problem or answer a question. It also tells what decision was reached or what answer was found to the question that was being discussed.

Andrew wanted to remember the important points in the discussion about the student council, pages 1–2. He decided to write a summary of it. This is what he wrote.

We'd like to try student government because we think pupils will obey rules better if they make the rules and enforce them. The plan of student government, according to the article Martha found, has worked in other schools. This plan would please teachers because it would give them more time for teaching by releasing them from police duty. Other schools have found it well to begin student government gradually, making pupils responsible at first for such matters only as order in the corridors and in the lunchroom. In order to put the idea before the school as a whole, we'd like to plan an assembly program on the subject.

1. What three things should a summary do?
2. Which of these things does the first sentence of Andrew's summary do?
3. What does the last sentence do?
4. Why should your class make summaries of the discussions you carry on?
5. For what reason might a summary need to be written?

To read and write by yourself

Read again the discussion on pages 4–5. Then write a summary of it which you could use in establishing your own plan of study.

To discuss in class

Listen while others read their summaries to be sure they followed the rules for making a summary. Make helpful suggestions if you think any of the summaries could be improved.

Read your summary if you are called on. Find out whether the class thinks you have followed the rules for making a summary. Correct any mistakes before you hand in your paper.

6. Using What You Have Learned

To read and decide by yourself

What problem or question would you enjoy discussing with your class? If you have difficulty in choosing a topic, use the questions below to help you.

1. Should pupils who have a study period the last hour on Friday be excused before the period begins?
2. Should your school have a Red Cross course in First Aid?
3. Should members of other English classes who have a free period at the time be invited to listen to the programs your class gives?
4. Should every pupil belong to some school club?

5. Is there some new club that your school should have?
6. How could your school improve the manners used in the lunchroom?
7. Should pupils who bring their own lunches be allowed to eat them in the classrooms or the corridors?

To discuss together

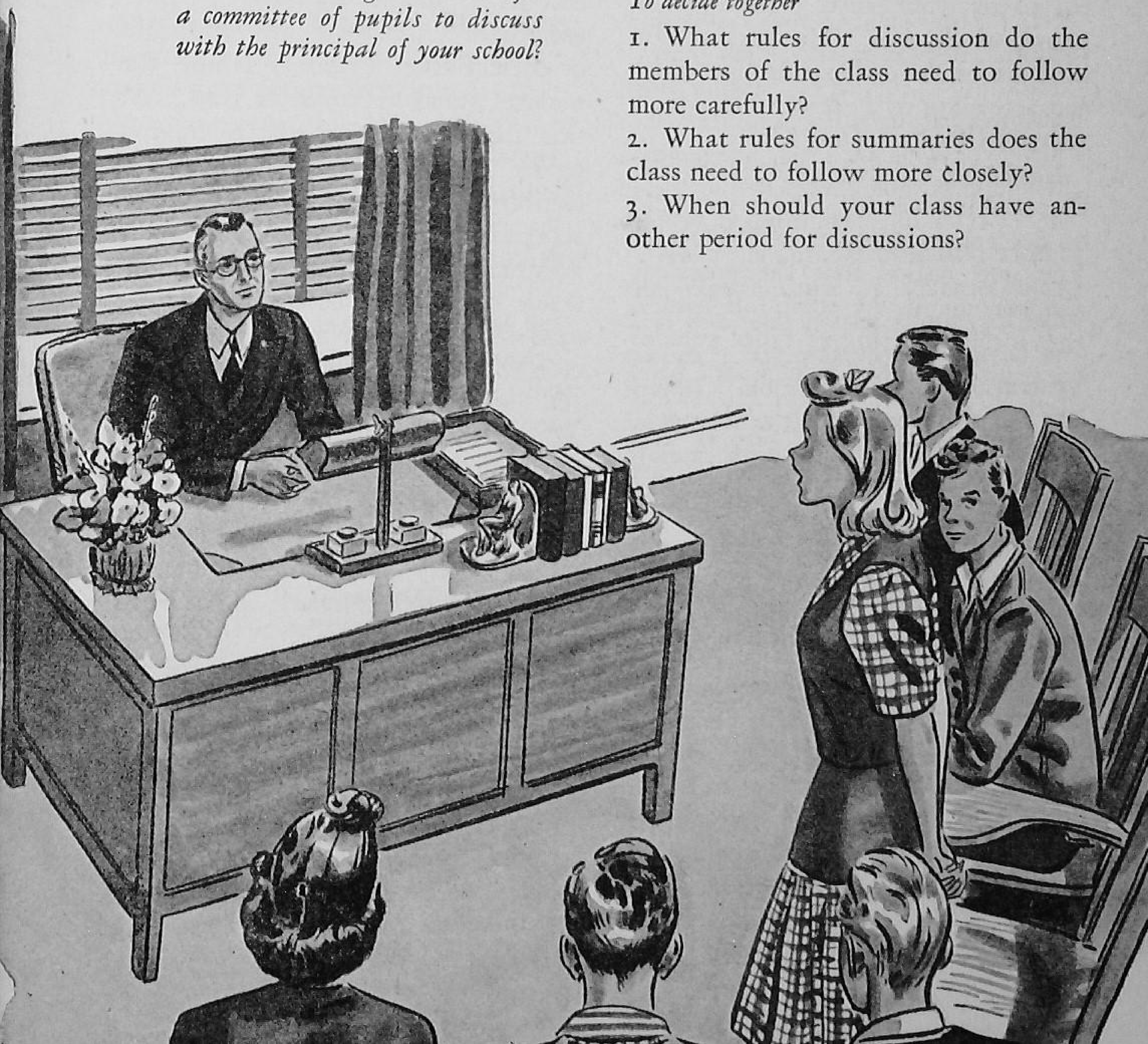
With the help of your class, choose and discuss a problem or topic. Keep to the topic. Listen carefully to find the right place at which to add your ideas to the discussion. If you need to interrupt a speaker, be sure to do so courteously. Be sure that you have sensible and convincing reasons to give for your opinions.

When the discussion is over, plan a summary of it. If you are called on, give your summary. Does the class think that your summary followed the rules?

To decide together

1. What rules for discussion do the members of the class need to follow more carefully?
2. What rules for summaries does the class need to follow more closely?
3. When should your class have another period for discussions?

What matters might it be well for a committee of pupils to discuss with the principal of your school?



★★★ CHAPTER TWO ★★★

Club Activities

1. Learning to Carry On a Club Meeting

To read to yourself and think over

The president of the club when present presides at club meetings. In his absence the vice-president presides. When a committee meeting is carried on formally, the chairman presides. No matter what officer presides, he is known as *the chair*. Meetings of this kind are carried on in a definite order and according to a set of rules which are called Parliamentary Order.

Read the following record of the Camera Club meeting, which was held on September 18, 1942, in Room 116. You will notice that the president addresses pupils by their full names. In a formal meeting of older persons he would say, "Mr. Stone," or "Miss Clark."

PRESIDENT (*standing and rapping with gavel on table*): The meeting will please come to order. The secretary will please read the minutes of the last meeting.

SECRETARY (*rising and standing near the table where he sits to take notes*): The Camera Club met on Friday afternoon, September 11, 1942, in Room 116. The President presided. It was voted to have an exhibition of the work done by members during the summer posted on the bulletin board near the front door during the week of October 12. Mark Stone was elected chairman of the committee to arrange the exhibition. The other members of the committee elected were Joan Clark, Lester Mason, and George Hutchinson. Respectfully submitted, Jane Sessions, Secretary. (*Sits at the table*)

PRESIDENT: Are there any additions or corrections? (*Pause*) If not, the minutes stand approved as read. At this time we should like to have a report from the committee on the exhibition.

MARK STONE (*rising*): Mr. President.

PRESIDENT: Mark Stone.

MARK STONE: The committee on the exhibition reminds members of the club that all photographs must be in the hands of the committee by Monday, October 5. We shall not be able to use any that reach us after the fifth. Each photograph must have a title and the photographer's name and address on the back. We have received about a dozen pictures already, and we can use at least six more.

Your committee has had two meetings. We have met with Mr. Lewis and learned that we may use the bulletin board for the week of October 12. Mr. Lewis believes that, as in other years, the local newspapers will be glad to print the two or three best pictures.

Don't forget that we must have all pictures by October 5. (*Sits*)

PRESIDENT: The club has received an invitation that the secretary will read.

SECRETARY (*rising and reading*): The Press Club of Greenville invites the Camera Club of Greenville to be their guests at a lecture on infra red photography by the distinguished scientist, Dr. John Charles Gordon, of Lawrence, California, at eight o'clock, October 3, 1942, in Ross Hall. (*Sits*)

PRESIDENT: What is the wish of the club?

JERRY DAWSON (*rising*): Mr. President.

PRESIDENT: Jerry Dawson.

JERRY DAWSON: I move that the secretary be instructed to accept the invitation of the Press Club and thank them for their courtesy. (*Sits*)

JANET CLARK (*rising*): I second the motion. (*Sits*)

PRESIDENT: It is moved and seconded that the secretary accept the invitation of the Press Club and thank them for their courtesy. Are you ready for the question?

SEVERAL VOICES: Question.

PRESIDENT: Those in favor say Aye.

ALL: Aye.

PRESIDENT: Those opposed say No. (*Pause*) The motion is carried. The secretary will accept the invitation of the Press Club and thank them for their courtesy. Is there any other business to come before the meeting? (*Pause*) If not, a motion to adjourn is in order.

HILDA ADAMS: I move we adjourn.

JERRY DAWSON: I second the motion.

PRESIDENT: Those in favor say Aye.

ALL: Aye.

PRESIDENT: The meeting is adjourned.

1. How is a meeting called to order?
2. Why are minutes of the previous meeting read?
3. Why should they include the time and place of the meeting? What else should they include? How are they signed?
4. Why should they be approved?
5. How are they approved?

To discuss in class

Help your class to answer the questions above.

Why should a meeting be carried on formally?

To write by yourself

Write the minutes of the meeting of the Camera Club. Use the information you have gained in making summaries. Sign your own name as secretary. What should you include? Be sure that you write sentences, not groups of words in the form of sentences.

To discuss in class

When you are called on, read the minutes you wrote. Find out whether the class thinks you have included all the necessary information.

Listen while others read their minutes to be sure they have included all necessary information and that the minutes form a clear, brief summary of the meeting. Were the minutes signed in the proper form?

2. Learning to Get the Floor, Make and Amend a Motion

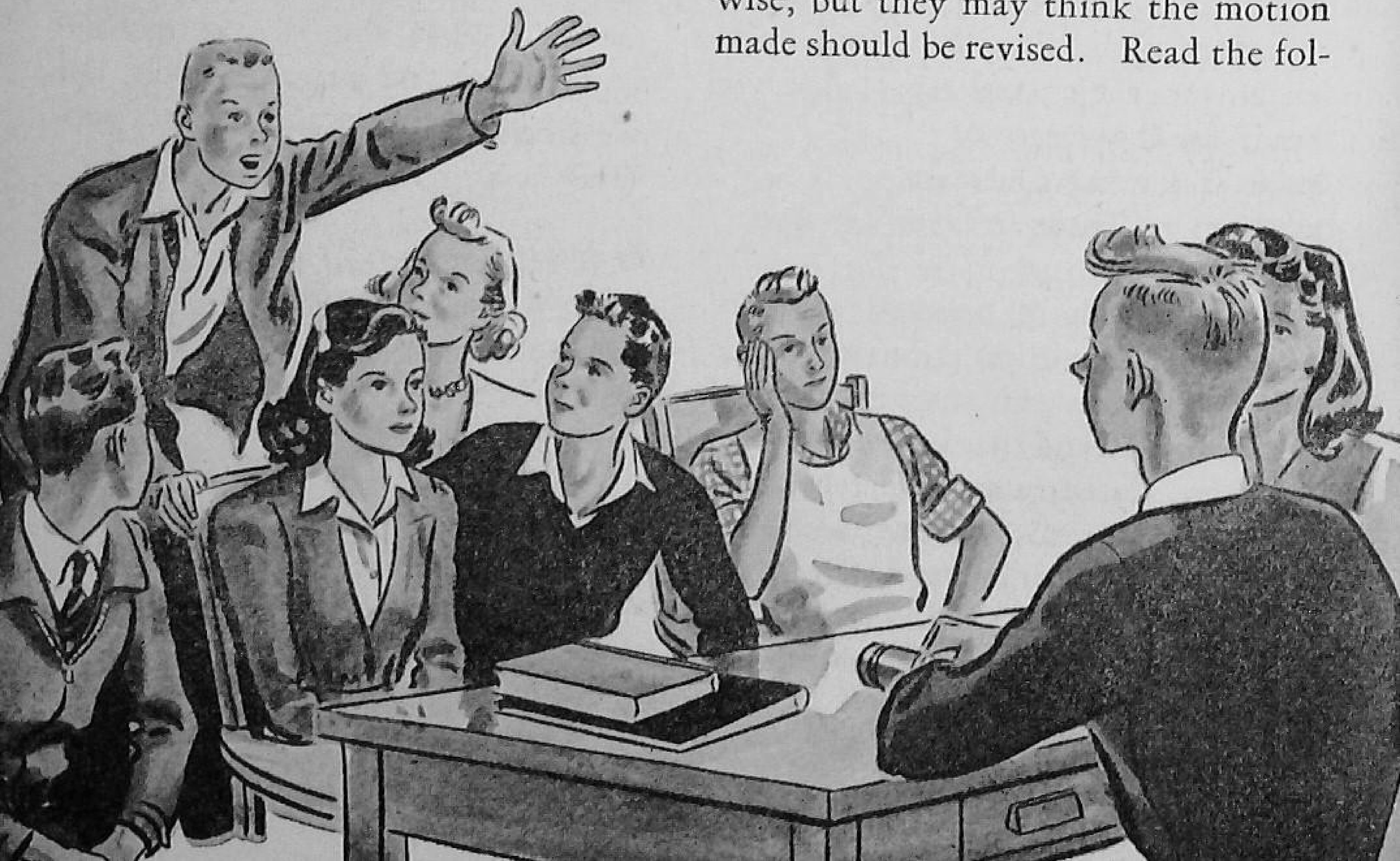
To read and think over

A motion is a suggestion on the part of a member of the organization that some action be taken by the group. The presiding officer cannot make a motion. In order to make a motion what did Jerry Dawson do? (See Lesson 1.) Why did he stand? Why did he address the chair? How did he know that the chair had recognized him and that the proper moment had come to make his motion? Notice that he rose; he did not raise his hand. Why does the chair repeat the motion? Who besides the chair must be sure to know exactly how a motion is stated?

If two or more members rise at the same time to attempt to get the floor, the chair recognizes the one whom he saw first. The other then sits. If he had wished to make the same or a similar motion, he will be likely to second the motion made by the member who was recognized. He has no further part in the meeting, unless he discusses the question, until he votes. On the other hand, if he wished to bring up some other business after the business which was brought up is transacted, he again rises and addresses the chair and makes whatever motion he wished to make in the first place. In order to get a subject discussed, it is necessary to state it in the form of a motion and to have it seconded. Then the question is open for discussion.

Several members of a club may agree in general that a course of action is wise, but they may think the motion made should be revised. Read the fol-

ARTHUR GRAVES: *Steve, I say, Steve!*
What should Arthur say?
What should the Chair do?



lowing speeches to find out how such changes or amendments are made.

The Library Club was in session, the president, Louise Thurber, presiding.

SELMA BURBANK: Madam President.

THE CHAIR: Selma Burbank.

SELMA: We have, I believe, in our treasury about $15. I move we spend $10 for a new one-volume Dictionary of Birds.

DICK SIDES: I second the motion.

THE CHAIR: It has been moved and seconded that we spend $10 for a one-volume Dictionary of Birds. Is there any discussion?

TERRY MASON: Madam President.

CHAIR: Terry Mason.

MASON: I think we all should like to make the library a gift, but I think we should keep more than $5 in the treasury. It costs us two or three dollars a month to buy supplies for mending books. This work is really more important than buying new books. I think $10 is too much for us to spend at this time.

HAROLD WILDER: Madam President.

CHAIR: Harold Wilder.

WILDER: Terry Mason's point is a good one. I move to amend the motion by substituting $5 for $10 and "any book the librarian desires" for "a one-volume Dictionary of Birds."

EDNA HIGGINS: I second the amendment.

CHAIR: The amendment is that we substitute $5 for $10 and the words "any book that the librarian desires" for "a one-volume Dictionary of Birds." Is there any discussion? (*Pause*) Those who favor the amendment say Aye. Those opposed say No. The amendment is carried. Then the original motion is voted on.

To discuss in class

Help your class to answer the questions above. How may a motion be amended?

To practice together

One classmate will preside as chairman; another will act as secretary. Where should the chairman stand? Where should the secretary sit?

Take your part in getting the floor and making a motion. When others make motions, listen closely to be sure the motion is clearly stated. When a question is thrown open for discussion, be sure that you have clear and sensible reasons to give for endorsing the motion or opposing it.

If you find difficulty in thinking of subjects for motions consider these questions as suggestions:

Should a loose leaf notebook containing stories written by members of the class be sent to a classmate who is ill?

Would an assembly program made up of speeches about club activities promote school spirit?

Should your class attend a school game in a body?

To write by yourself

Write in good form the minutes of the class discussion. Be sure that you sign them properly.

To discuss in class

Find out whether your minutes are accurate and complete enough to convince the class that you are an efficient secretary.

3. Electing Officers

To read to yourself and think over

When a temporary officer is elected to fill a vacancy, an informal election is sometimes held. In such cases, a member of the organization may rise and say, "I move that Albert Hendricks (or Ethel Wesson) be elected." If the motion is carried, the candidate is elected.

Often a large organization elects a nominating committee which presents a list, or slate, of officers, one person being named for each office. After the slate is read, a member of the organization may rise and say, "I move that the secretary be instructed to cast one ballot for the nominees as read." If the motion is carried, the secretary casts one ballot for the nominees and they are thereby elected.

Read the following account to learn how more formal elections are carried out.

The Athletic Association is holding its annual elections. The meeting has been called to order; minutes of the previous meeting have been read and approved.

PRESIDENT: Nominations for the office of president are in order.

LARRY WOODS (*rising*): Mr. President.

PRESIDENT: Larry Woods.

LARRY WOODS: I nominate Jack Sessions.

PRESIDENT: Jack Sessions has been nominated.

TOM KINGSLEY: I nominate Frank La Grange.

PRESIDENT: Frank La Grange has been nominated.

ED WINTER: I move that nominations for the office of president be closed.

MAX GREEN: I second the motion.

PRESIDENT: It has been moved and seconded that nominations for the office of president be closed. All those in favor say Aye. (*Pause in which a chorus of ayes is given*) Those opposed say No. The motion is carried and we shall proceed to ballot. I shall ask Ray Clarke and Dick Leland to act as tellers. The tellers will pass out the ballots.

(*The tellers pass among the members of the association handing out ballots. Each member writes on his ballot the name of his choice for president; that is, Frank La Grange or Jack Sessions. As soon as time enough has been given for the ballots to be written, the tellers go through the audience collecting ballots. When they have collected the ballots, they count them and hand the result to the chair.*)

PRESIDENT: I have the report of the tellers. Two hundred and sixty members present, 246 voting, 235 votes for Frank La Grange; 11 votes for Jack

Sessions. Frank La Grange is elected President of the Athletic Association for the coming year. Nominations are now in order for vice-president.

1. How are nominations made?
2. In what way does a nomination differ from a motion?
3. How is nomination of additional candidates stopped?

To practice in class

While one member of your class acts as president and the rest act as members of the athletic association, carry on the election of a vice-president, secretary, and treasurer. To give other members an opportunity to practice presiding, your teacher will change the presiding officer after each office is filled.

To discuss in class

Does your class need more practice in carrying on elections? What errors were made most frequently during practice?

★★★ CHAPTER THREE ★★★

Kinds of Sentences and Their Uses

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

1. Yesterday we discussed the advantages of living in a city
2. Big stores, theaters, and amusement parks were mentioned, modern schools with laboratories, libraries, lunch-rooms, and equipment for moving pictures are important advantages
3. In winter, streets are plowed
4. And kept open
5. One scarcely needs rubbers
6. In both summer and winter, transportation is quick and inexpensive
7. How large the city library is
8. Wouldn't you like to visit the museums
9. We couldn't get along without the parks
10. We appreciate our advantages more
11. As a result of our discussion

1. How many interrogative sentences do you find?
2. How many declarative sentences are there?
3. How many sentences express commands?
4. How many exclamatory sentences do you find?
5. Were any groups of words which were not sentences written in the form of sentences?
6. Were any sentences run together?
7. Find the simple subject, the complete subject, the simple predicate, and the complete predicate of each sentence.

8. How should you punctuate the end of each sentence?

To discuss in class

Help your class to answer the questions above.

To write by yourself

Copy the sentences, punctuating them correctly. As you copy, write sentences, not merely groups of words written in the form of sentences. Separate any sentences that are run together.

To check in class

When you are called upon, read aloud the sentences as you punctuated and corrected them. Find out whether the class thinks you know (1) how to punctuate properly different kinds of sentences, (2) how to write sentences, not words arranged in the form of sentences, (3) how to separate sentences that are run together. Correct any errors before you hand in your paper.

While others read their sentences to the class, listen carefully to be sure that they have punctuated the sentences correctly and corrected any errors.

2. Recognizing Different Kinds of Sentences

To read to yourself

A sentence that tells something is called a *declarative sentence* and is followed by a period.

We had our dinner early.
Sam couldn't come.

A sentence that asks a question is called an *interrogative sentence* and is followed by a question mark.

May we have dinner early?
Couldn't Sam come?

Sentences that express commands are called *imperative sentences.*

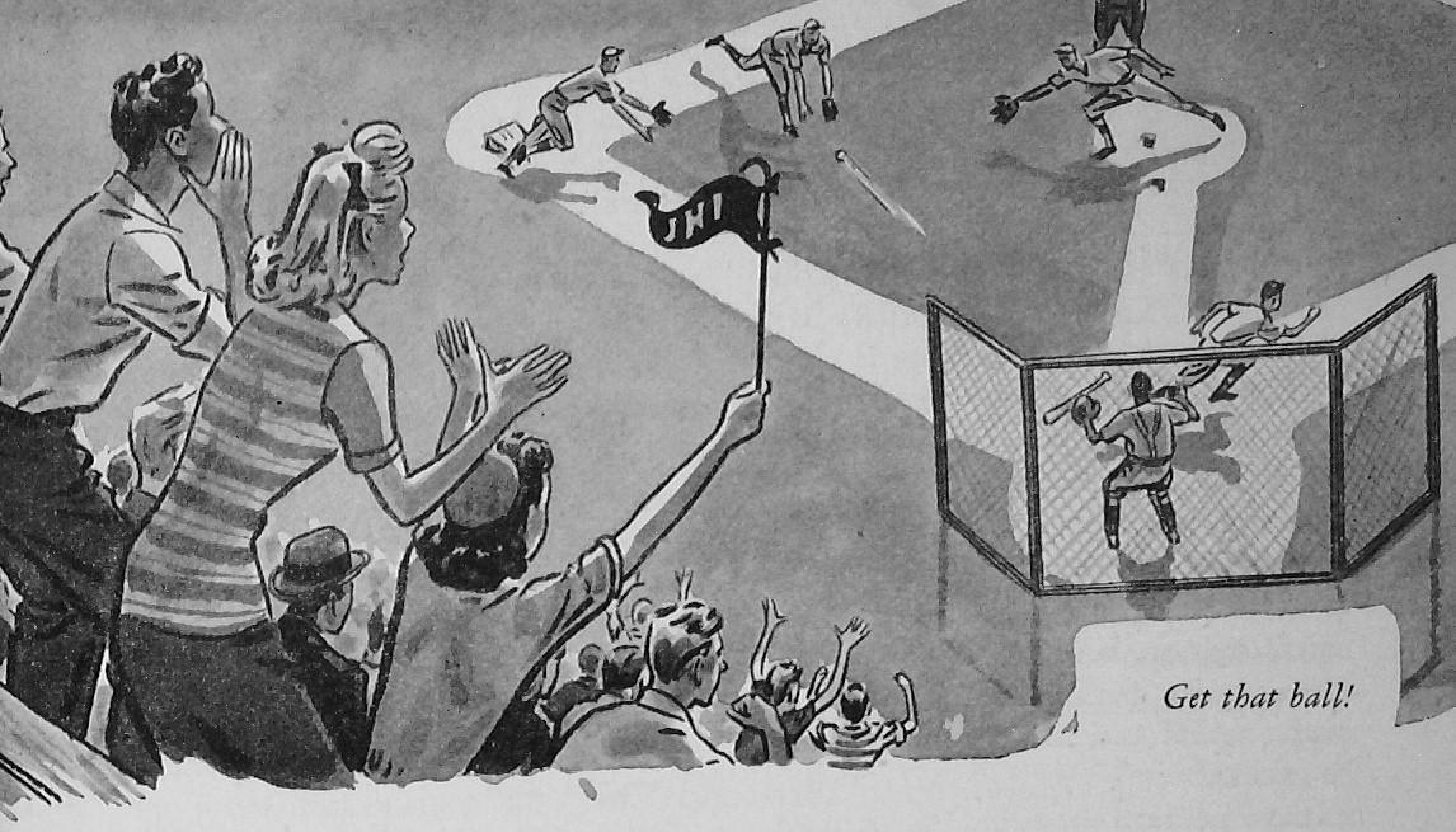
Plan an early dinner.
Ask Sam to come.

A command that is given forcefully or with strong emotion is an exclamatory sentence and is followed by an exclamation mark.

Give us a chance!
Don't drop that plate!

Sometimes a statement or a question expresses strong emotion. Suppose that the success of a party depended on Sam's ability to come. Perhaps Sam

Get that ball.



Get that ball!

is the only member of the group who could get a car. Without Sam the party has to be given up. When you exclaim that he can't come, your tone expresses disappointment.

> **A sentence that expresses strong emotion is an *exclamatory sentence* and is always followed by an exclamation mark.**

Sam can't come!
We won the game!
How beautifully she dances!

Many sentences that you use might be considered either declarative or exclamatory. By the force of your voice when you speak you show which you intend. When you write, you show which use of the sentence you intend by the punctuation mark you place at the end.

Read carefully the sentences in the following conversation and decide how each is used. Answering these questions will help you to decide.

1. Does it express strong emotion?
2. Does it tell something?
3. Does it ask something?
4. Does it express a command?

GEORGE: Listen a second!
TED: What do you want?
GEORGE: Wouldn't it be fun for our class to go to Saturday's game in a body?
BRAD: Count me out. I have a colt I am schooling for the fair.
TED: Can't you work on the colt Saturday morning?
BRAD: I might.
GEORGE: I'll ask Martha to get the girls started. I'll tell her we think it would be fun.
BRAD: We'll probably have about twenty altogether.
GEORGE: I'm going to get the pupils in other rooms started.
TED: If they all like the idea, there ought to be a big crowd.

To discuss in class

When you are called on, tell how you think each sentence is used. Find out whether the class agrees with your decisions. Listen while others tell how they think each sentence is used. If you think any of their decisions are wrong, explain why courteously.

To write in class

Copy the following sentences. Put in capital letters and the punctuation marks that are needed.

AGNES: why can't pupils who have a study period the last hour on friday be excused

HARRY: perhaps they could be excused if they asked

MARTHA: I think mr lewis might let honor pupils go early

BRAD: it doesn't seem right to let only honor pupils go

MARTHA: why

AGNES: any pupil who keeps up his work shows that he knows how to manage his time

HARRY: then any pupil who is not failing in any subject might be excused that seems sensible

MARTHA: teachers might know that some pupils were just on the edge of failing they might think that some pupils who are still passing need that extra time to study

BRAD: what do you think of this idea we might ask mr lewis if pupils whose teachers have no objection to the plan could be excused at the beginning of the last period on friday, if that hour is a study period

To correct in class

When you are called on, explain why you used each punctuation mark and each capital letter. Listen closely while others explain their choices to see whether your decisions were the same.

Correct your paper, marking each punctuation mark and each capital that you decided to change as a result of the discussion. If you need more practice, turn to Exercise II A, on page 28.

3. LEARNING TO RECOGNIZE THE TWO PARTS OF A SENTENCE

To read and think over

In each of the following sentences what is talked about?

1. *The last hour* is a study period.
2. *The pupils* dislike this period.
3. *They* dawdle.
4. *Some of the pupils* watch the clock.
5. *Other pupils* turn the pages of books listlessly.

The part of a sentence that tells what is talked about in the sentence is called the *complete subject*.

Read the following sentences and notice which words answer the question in parentheses in each.

6. A group of pupils (What did they do?) DISCUSSED THE PROBLEM.

7. Several ideas (What about them?) WERE SUGGESTED.

8. Pupils with passing marks (What about them?) MIGHT BE EXCUSED.

9. Several teachers (What happened to them?) WERE INTERVIEWED BY MEMBERS OF THE GROUP.

> **The part of a sentence that tells what is said about the subject is called the *complete predicate*.**

What is the complete predicate in each of the nine sentences above?

In the complete subject of all but one of the sentences above, one word is more important than the rest. It is the word that names what the sentence is about. In the first sentence *hour* tells what the sentence is about. In the second sentence *pupils* tells what that sentence is about.

> **The single word that names what the sentence is about is called the *simple subject*. It is always a word used as a noun or a pronoun.**

In the third sentence *they* is both the *complete subject* and the *simple subject*.

What is the simple subject in each of the other sentences?

In each *complete predicate* of the nine sentences you have studied, one word or group of words is the *simple predicate*. It is always a verb. In the first sentence the one word *is* is the simple predicate. In the third sentence the verb *dawdle* is both the complete and simple predicate. In the eighth sentence *might be excused* is both the simple and complete predicate. In the ninth sentence *were interviewed* is the simple predicate.

Find the simple predicate in the other sentences.

> **The *simple predicate* of a sentence is always a *verb*.**

To discuss in class

How can you tell the simple subject from the complete subject? Can the simple subject be a noun, a pronoun, or a verb?

How can you tell a simple predicate from a complete predicate? Is the simple predicate a noun, a pronoun, or a verb?

Help your class to find the complete subject, the simple subject, the complete predicate, and the simple predicate in each of the following sentences:

1. The election of class officers is interesting.
2. Everyone is eager to vote.
3. Candidates are nominated from the floor.
4. The names of the candidates are written on a blackboard.
5. Four tellers are appointed by the chair.
6. They distribute ballots.
7. Each voter writes the name of his candidate on the ballot.
8. The tellers then collect the ballots.
9. The ballots are counted by the tellers.
10. The result of the balloting is announced by the chair.

To write by yourself

Divide a sheet of paper into four columns; head the first column Complete Subject, the second column

Simple Subject, the third, Complete Predicate, and the fourth, Simple Predicate. In each column write the words from the following sentences where they belong:

1. Our class elected a program committee.
2. This committee will plan a program for the last Friday of each month.
3. Pupils from the other classes will be invited.
4. Each program will be a review of the last month's work.
5. Some of the class's written work will be posted on the bulletin board.
6. One pupil will act as chairman.
7. Two others will greet guests.
8. The chairman should introduce each speaker.
9. His voice should be pleasant.
10. There should be no long pauses.

To discuss and correct in class

When you are called on, explain why you chose the words you did for each column. Listen while others read their lists of subjects and predicates to find out whether you agree.

Correct your lists in any way that you need to before you hand in your paper. Mark clearly any such changes that you make. For more practice, turn to Exercise II B, on page 28.

4. Placing Subjects and Predicates in Different Positions

To read and think over

In each sentence below except one, the subject has been printed in italics. Where does it come in each sentence?

1. For most young people a little spending *money* is a necessity.
2. There are two common *ways* of securing it.
3. What are *they*?
4. To some pupils, an *allowance* is made by their parents.
5. In many more cases the *money* is earned by doing some kind of work.
6. Included among boys' chores is *care* of the lawn.
7. Allotted to many girls is *dishwashing*.
8. Regular and well paid is this *work*.
9. Some *pupils* do a little work for their neighbors.
10. Consult your parents.
11. With their help *you* can earn your spending money.

In what sentences is the subject between the parts of the predicate?

In the sentence beginning with *there* where is the subject?

Where is the subject in the eighth sentence?

Where is the subject in the third?

Which sentence expresses a command? What is the subject? In such sentences the subject *you* is understood, although it is not usually expressed.

To discuss in class

Which sentences could be rewritten so that the subject stands first in the sentence?

When you are called on, take your

turn in reading the sentences aloud; place the subject in a different position from the one given in the book.

How will learning to place the subject in different positions help to make your talking and writing less monotonous?

To write in class

In each of the following sentences the subject comes first. Rewrite the sentences, placing each subject in a different position from that given. Experiment until you find an order that sounds pleasant and natural.

1. We are planning a winter sports club this year.
2. The school committee as a whole approves of using the school yard.
3. The wood-working class is building a low ski jump in their free periods.
4. The plans for the jump were drawn in the course in pattern making.
5. The mathematics class figured the costs as their contribution to the project.
6. The Athletic Association agreed to pay half the cost enthusiastically.
7. The school play paid for the other half of the expenses with its proceeds.
8. The handball court will be flooded for a skating rink as soon as the temperature drops below freezing.
9. A lot next to the school is fortunately vacant.
10. It has a long, gradual slope from north to south.
11. The owner generously will let us use it.
12. It will make a good toboggan run with a little banking of snow.

To discuss and correct in class

Explain when you are called on why you like the arrangement of words you have made better than the one given in the book.

Listen while others read their sentences and explain their arrangement. Do you like any arrangements made by others better than your own?

What would be a good plan to follow in placing the subjects in your own sentences?

Improve your sentences in any way you can before you hand in your paper. Mark plainly any changes you have made as a result of the class discussion.

5. Using Sentences Instead of Groups of Words That Are Written in the Form of Sentences

To read and think over

When you need to tell whether a group of words is a sentence or just words written in the form of a sentence, find out whether it has a subject and a predicate. If it has a subject and a predicate, it is a sentence; if it has not, it is not a sentence. Each group of words below is printed in the form of a sentence. Which of them have a subject and a predicate?

1. Winter in our part of the country
2. brings no snow

3. We have many warm days
4. and cool nights
5. We can play tennis
6. all winter
7. Our courts never freeze
8. Of course we do not have skiing
9. or tobogganing or skating
10. Neither do we have slush and sleet

What makes the following groups of words hard to read?

11. A few of us wanted to discuss the topic longer others were tired of it they were looking forward to recess.
12. A shorter school day would eliminate study periods pupils would have to study at least an hour at home it is hard to study at home.

How many subjects and predicates do you find in the first ten groups of words? How many sentences are there in these groups? Where should periods and capital letters be used?

How many sentences are there in the second group? How do you know? Where should periods and capital letters be used?

To discuss in class

When you are called on, tell which numbered groups of words are sentences. Point out the subject and predicate that you would use with each other numbered group to make a real sentence.

Listen while others give their choices to make sure that they agree with yours. Which sentences caused the most disagreements?

To write in class

Write the following passage in sentences. Begin each sentence with a capital letter. End each sentence with the correct punctuation mark. Underline once each complete subject; underline twice each complete predicate.

shouldn't every pupil go out for one sport everyone needs the discipline of team play the friendly competition for a place on the team teaches good sportsmanship it is hard to be beaten a good sport, however, accepts defeat pleasantly the first team needs the practice of playing against a strong second team therefore pupils are willing to play on the second team successful members of any team also learn to put aside their personal desires not every member of a team can be a star the less spectacular players must support the star players both stars and ordinary players work for the good of the whole team in defeat each member of the team accepts his share of the blame each wants to prevent defeat next time play hard and fair try to win in defeat be good-natured.

To discuss and correct in class

How many sentences did you find? How many questions did you find? Were there any exclamatory sentences? Was any sentence a command?

Listen carefully while others express their opinions. Do you agree or differ?

While your teacher or a member of the class reads the sentences and punctuation, correct your paper, marking incorrect or omitted punctuation or capital letters. For more practice, turn to Exercise II C, on page 29.

More Practice

I

A. List those of the following subjects which would provide an interesting exchange of opinions for your class.

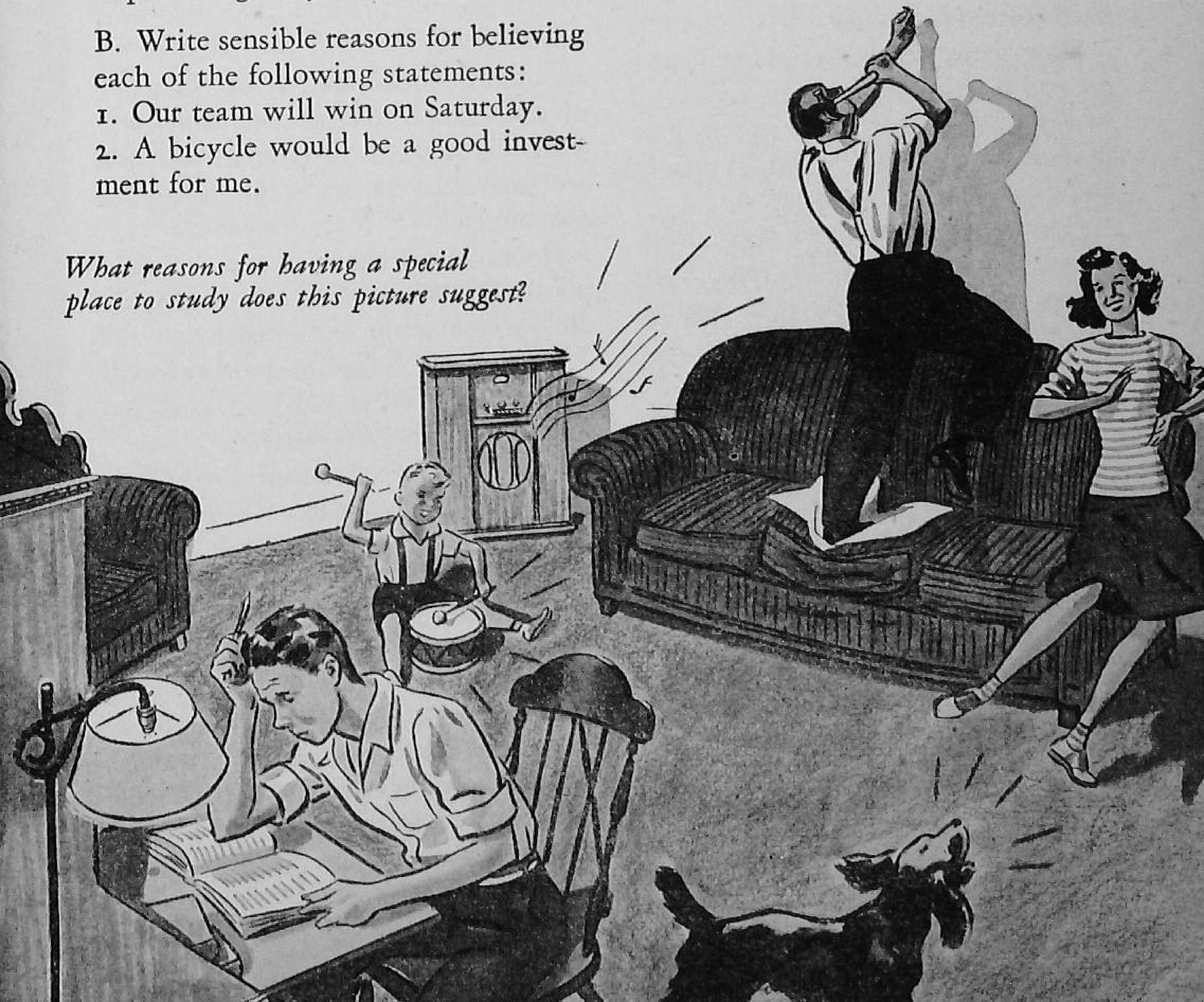
1. Should railroad fares be raised?
2. Should your class keep a set of summaries of their discussions?
3. Would the school benefit from having a library club?
4. How can your school improve order in trolleys and busses?
5. Should taxes be raised in order to improve highways?

B. Write sensible reasons for believing each of the following statements:

1. Our team will win on Saturday.
2. A bicycle would be a good investment for me.
3. It is an advantage for a class to use more than one textbook.
4. A complicated labor-saving machine may be more trouble than it is worth.
5. It is easier to study in school than at home.

C. Select one of the statements in B and write arguments to overcome each of the reasons you gave for it.

What reasons for having a special place to study does this picture suggest?



D. Which of the following selections use sensible and convincing reasons? Rewrite those that do not use convincing reasons so that they will be convincing and sensible.

1. Buying a house is a good investment. There is a house for sale on Pleasant Street. I have always wanted to live on Pleasant Street.

2. Every child needs to know how to tell time. My father gave my eight-year-old brother a watch as soon as he learned to tell time.

3. Even girls who dislike mathematics should learn the fundamental processes of mathematics. Without this knowledge one would never be sure he had received the right amount of change. Buying materials for dresses, draperies, or other household materials requires a knowledge of those fundamental processes.

4. *John Barry, Ranger* is a well-written, instructive book. The many narrow escapes and frequent battles are exciting.

5. *John Barry, Ranger* is a book full of excitement. The Ranger has many narrow escapes and takes part in frequent battles.

II

A. Copy the following sentences, punctuating them correctly. Use capital letters wherever they are needed. Make sure that every group of words that you write in the form of a sentence is really a sentence. Leave out numbered groups of words that are not sentences. Separate into two or more sentences any sentences that are run together.

1. Should we give an exhibition of our art work 2. Many parents would enjoy it 3. And members of other classes also 4. We have many striking posters 5. As well as designs for fabrics 6. There are designs for book covers, too 7. And decorations for waste baskets and telephone covers 8. Such an array of brilliant colors is startling 9. Look more closely 10. Feel the strength and vigor of the designs 11. Only a color-blind person would fail to enjoy some of the work 12. An exhibition will bring the work of the school to the attention of a wider group all intelligent citizens are interested in the schools of the community

How many declarative sentences did you find? What mark of punctuation did you use at the end of each?

How many interrogative sentences were there? What mark of punctuation did you use after each?

How many exclamatory sentences did you find? What mark of punctuation did you use after each?

How many sentences expressing a command did you find? What mark of punctuation did you use after each?

B. Copy the following sentences. Underline the complete subject once with a straight line; underline the simple subject with two straight lines. Underline the complete predicate with

a wavy line; underline the simple predicate with two wavy lines.

1. Typewriters are a great convenience. 2. Most pupils learn to type neatly in a short time. 3. They take pride in their neat, attractive papers. 4. Many pupils save time by typing. 5. However, they still need to write legibly by hand. 6. Typewriters cannot be used for writing in the classroom. 7. Thus the use of the typewriter does not take the place of handwriting. 8. It merely adds a new skill. 9. Teachers appreciate carefully typed papers. 10. Such papers are easy to read. 11. Mistakes in spelling stand out clearly. 12. For this reason pupils look up doubtful words. 13. Gradually their spelling improves. 14. Their punctuation in a similar way improves. 15. A comma cannot be mistaken for the tail of a letter. 16. Thus typing encourages accuracy.

C. Copy the following passage. Begin each sentence with a capital letter and use the right punctuation mark at the end of each sentence. Be careful that each group of words you write as a sentence is really a sentence.

you cannot always judge by appearances a new family moved into our neighborhood recently we looked at the furniture it was very shabby much of it was soiled some of the chairs had broken springs the rugs were worn threadbare there were lamps with broken shades all the furniture for the kitchen was new and fresh judging from the appearance of the rest of the furniture we decided the kitchen equipment would soon be nicked and ruined then the eight-year-old boy appeared he looked very important we talked to him for a few minutes his feeling of importance came from being the hero of a fire he had come home from school and had seen smoke coming from the kitchen he knew his mother was away he rushed to send in an alarm most of the furniture in his old home was burned or ruined by water the shabby furniture we had seen came from their summer home they were going to use that until the insurance was paid the kitchen furniture at the summer place was not worth attempting to use in the city that was why everything for the kitchen was fresh and new instead of being careless or untidy people they were merely victims of a fire.

For Study and Better Reading

1. How Well Do You Remember What You Read?

To read to yourself

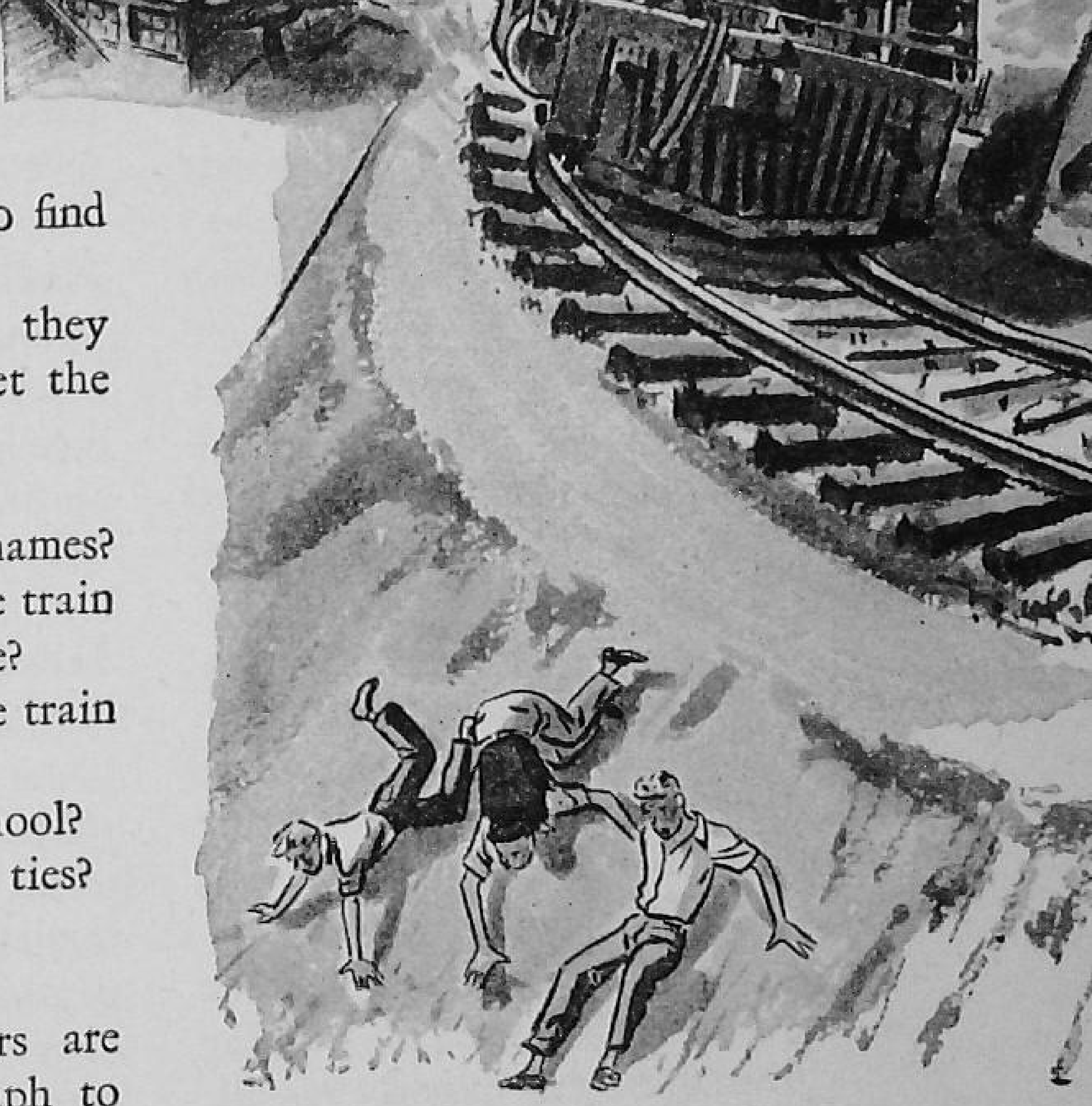
You will be asked to answer questions about the following paragraph as a whole and about its details as well. Read it through once carefully.

The New York express passes through Farmington at 2.39 without stopping. Two boys stopped it yesterday afternoon. They don't want to be called heroes. In fact they very much prefer to remain unknown. But they are in reality heroes. In the first place, unlike most heroes they had been kept after school. When they were finally dismissed at 2.20, they were in a hurry to reach the skating rink on the river. In fact, their haste was so great that they decided to disregard their parents' warning and cut across the railroad tracks at the foot of Scarsland Road. As they came out on the tracks, they saw two railroad ties lying across the outbound express tracks. At first they tried to move the ties by themselves. But the great timbers were too heavy. The express was due in five minutes. There was no time to get help. Whatever was done they must do themselves. One was wearing a red skating cap. Holding it by its point he started down the tracks followed by his friend. As the boys rounded the curve, they could see the express coming fast. One boy waved his red skating cap and ran on toward the train, the other running after him. Even when the locomotive began to seem desperately near, they still ran toward it. Just as the whistle began to scream, they jumped aside tumbling into the shallow fill at the side of the tracks. When the trainmen confronted the boys, they were so frightened and out of breath they could hardly speak. "Ties on the track, ahead!" They kept gasping. One of the trainmen walked around the curve. There lay the ties. "We thought you would see them when you came around the curve. But we thought you wouldn't have time to stop then," one of the boys explained. No, they didn't want to give their names. Their fathers would read the paper, and very unpleasant things had been promised boys who made short cuts across the railroad tracks. And so at least fifty persons have reason to be thankful that two nameless heroes were kept after school, disobeyed their parents, and prevented a serious train wreck.

To write in class

Cover the paragraph with a paper or book and write answers to the following questions. Don't look at the paragraph again.

1. What is the paragraph about?
2. At what time was the express due?



What changes should be made in this picture to make it illustrate accurately the paragraph you have just read?

3. How did the boys happen to find the ties?
4. What time was it when they started down the tracks to meet the train?
5. How did they flag the train?
6. Why did they not give their names?
7. Why did they run toward the train instead of waiting for it to come?
8. Did the boys stand beside the train as it passed?
9. What time did they leave school?
10. Why did they not move the ties?

To correct and discuss in class

How many of your answers are correct? Look at the paragraph to find out. Explain, when you are called on, why you think your answers are right. Mark any wrong answers. What is your record?

How many correct answers did you have?

Your teacher will ask, "How many had 7 correct answers? How many had 6 correct answers?" She will continue until half the class has answered. Then she will place on the board the lowest score made by anyone in the upper half of the class.

Did you score with the upper half of the class?

Does your score show that you should improve your ability to read?

Did you read carelessly so that you did not learn all the facts?

Did you fail to answer any question correctly because you did not know the meanings of words?

How would improving yourself in reading help you when you study?

Did you read so slowly that you did not have time to finish all your answers?

What could you tell yourself to do to improve your reading skill?

2. Finding the Central Thought

To read to yourself

Whenever you have a passage to study, find the central thought about which it is telling. You know when you read a paragraph whether it is discussing skis, holly trees, paving blocks, elevators, trolley cars, cavities in teeth, or coffee growing in South America.

Read the following paragraph. The moment you decide what the paragraph is about, write a word or two which tells the topic. Then finish reading the passage.

You do work when you move. When you do such things as climb stairs, play games, chew food, or tie your shoe, you do work. In fact, some muscles of your body are causing motion all the time; even when you are asleep the heart is pushing blood through the blood vessels. People differ in their ability to move objects. A sturdy laborer, for example, can accomplish much more work than you can. Animals also have very different abilities to do work. An elephant may be able to do as much work as four horses even though a horse can do seven times as much as a healthy man. The ability to do work is called energy.

To discuss in class

1. What sentence tells you what the topic of the paragraph is? The sentence that gives the topic of a paragraph often stands near the beginning, but it may occur anywhere in the paragraph. 2. The general subject of this paragraph is *work*. How does the first sentence show that the subject *work* will be limited in this paragraph? Finding the topics of the paragraphs in an article or a chapter is really finding the most important facts in the article or chapter. How will the ability to find topics of paragraphs help you when you study?

To do by yourself

Read the following paragraph:

The New England settlers encountered many difficulties in attempting to make their colonies successful. The percentage of deaths among the colonists during the early years of migration was high. Life on the New England frontier turned out to be a bitter struggle against unyielding soils, cruel winters, ever-recurring disease, and constant privation. Hundreds of the faint-hearted returned to England at the first opportunity. Not all of those who stayed comported themselves well. In general, however, the seed was good. Most of the immigrants were uneducated farmers or humble artisans, but they were ready to make the best of their new environment, and they were ably led.

What is the topic of the paragraph?

Write it down. You can recognize the sentence which gives the paragraph topic because all the other sentences of the paragraph help to show in what ways the statement of this sentence is true. What does each sentence add to the sentence which gives the paragraph topic?

To discuss in class

Be ready to explain when you are called on why you chose the sentence you selected as the one giving the topic of the paragraph. Also be ready to help your class to decide what each sentence adds to the statement of the topic.

3. Testing Yourself

To do by yourself

If you have had difficulty in finding the sentence which gives the topic of a paragraph, test yourself on the following passage. As soon as you find the paragraph topic, write it down. Then finish reading the paragraph.

The first steam hammer was invented in 1839. The hammer, which could be as heavy as one hundred tons, was raised by steam rushing into a cylinder beneath it. Once the hammer was raised to the necessary height, the steam was let out of the cylinder and the hammer fell. By this method the force of the blow delivered by the hammer could not be controlled. It fell as a dead weight by gravity. Later inventions permitted steam to be introduced above the hammer head as well as below. By releasing steam from below the head and increasing the pressure above it, the force with which the head struck was increased. By regulating carefully the steam pressure above and below the head, it became possible to strike a blow of terrific force or a mere tap.

To discuss in class

1. What is the topic of the paragraph?
2. Does the sentence which you selected make a statement that is proved or explained or added to by the other sentences of the paragraph? Be ready when you are called on to explain why you selected the sentence you did.

4. Understanding What You Read

To read to yourself

In order to understand what an author means, it is necessary to know the exact meanings of the words he uses. Use your dictionary whenever you are in doubt. When more than one meaning for a word is given, a second reading and a little thought will show you which meaning of the doubtful word was intended.

To write by yourself

Answer as many of these questions

as you can without turning back to the paragraphs on which they are based. Make a check mark beside each answer that you made without looking back.

1. Is energy related to motion?

2. Is play similar to or unlike work according to a scientist's definition?

3. Is *sturdy* applied to something that is weak? Reread the paragraph on page 32 only if you need to.

4. When you say that you *encounter* a person, do you imply that the person is friendly, unfriendly, or absolutely indifferent?

5. When birds or animals *migrate*, do they move from one region to another, remain where they are, or spend the winter in sleep?

6. Is an *environment* a new home, a difficult climate, or the conditions, influences, and forces that surround and affect the growth and development of a plant, animal, or person? Reread the paragraph on page 32 if necessary.

7. If steam is *released* from a cylinder, does it escape, cool off, or remain at the same pressure?

8. If you *regulate* a force, do you increase it, decrease it, or control it? Reread the paragraph on page 33 only if necessary.

9. If a person lives a life of *privation*, does he live alone, or does he dislike other people, or does he lack the usual comforts of life?

10. Is an *artisan* a well, an artist, a workman, or a professional man?

Unit Two Reports and Announcements

ED104

CHAPTER FOUR

Making Reports and Announcements

1. What Should a Report Do?

To read and think over

Harry made the following report to his class:

DUTIES OF AN AIR RAID WARDEN IN ELMWOOD

An air raid warden in our town has many duties. In order to learn what these are and how to perform them, he has attended a course of lectures given by specialists in firefighting, fire prevention, and blackouts. In our town every air raid warden has to have a first aid certificate as well. Each warden is fingerprinted and carries with him a card of identification with his photograph and fingerprints.

During last summer each warden visited the families for which he is responsible and listed the names of all persons and learned to know by sight every person in his district. He also listed the pets in each house. He sent this report to his post warden together with a careful map of his district. The map showed not only streets, but fire hydrants, police boxes, any brook or well, and any short cuts through alleys or backyards. When-

ever a family moves out of a warden's district or a new family moves in, he reports the fact to his post warden and corrects his list of people.

The wardens have been trying since Labor Day to persuade the people in their district to clean out attics and cellars and to install firefighting equipment. This equipment is simple and inexpensive. In the attic and in the cellar there should be a barrel one-third full of sand with a long-handled shovel stuck in the barrel. In such an arrangement it is easy to tip over the barrel and shovel the sand quickly on any fire that occurs. Besides the barrel of sand a covered bucket of water should be kept in the attic and in the cellar. Instead of putting garden hose away for the winter, the wardens suggest that one length be attached to a faucet in the cellar or kept near the kitchen, where it can be screwed to a faucet in the sink. Another length should be kept where it can be screwed to a faucet on the second floor. Each length should be long enough to reach every part of the floor it serves.

In case of a raid, Mr. Grover, the chief air raid warden, told me the air wardens do not patrol their beats, but each chooses a point from which he can see most of his district without exposing himself unnecessarily to danger. If a fire breaks out or a bomb falls, he immediately notifies his post warden of the damage, what help is needed, and the best way to send such help.

In London at the present time, there is one fire watcher for every three houses. A watcher is on duty for three hours at a time. Captain MacDonald, an air raid warden of London, said in a magazine article that the terrible fire of December, 1940, was due in large part to the fact that there was then only one fire watcher to a half mile. With the present organization he doubts that it could ever be duplicated.

The air wardens ask all civilians to co-operate in times of raids or practice drills by staying indoors or getting under cover, leaving the streets clear for fire-fighters and other helpers. Do not stand in doorways, do not use the telephone, and obey the requests of your warden.

1. What shows you that Harry was interested in his subject?
2. Why would the subject of his report be of interest to his audience?
3. Did Harry plan his report so that it would take about three or four minutes? Why should he not tell everything he knew about the topic?
4. Did he choose a subject with which he was somewhat familiar and about which he could learn more in a reasonable length of time?
5. What did he learn from reading an article about his subject?
6. What did he learn from talking with Mr. Grover?
7. From what other sources do you suppose that he got his information?
8. Why was Duties of an Air Raid Warden in Elmwood a better subject for a report than Air Raid Precautions?

9. If Harry had not limited his subject by confining it, would he have had time to prepare a complete report on it?

10. Would he have had time to give his report, have it criticized, and still have left time for four or five other reports to be given in the same class period?

Working together

1. Help your class to answer the questions above.

2. How will answering these questions help you to decide whether Harry's report was successful?

3. What five rules for making a report do the first five questions suggest?

Help your class to state these rules clearly; use a sentence for each rule. When you and your classmates have decided how these rules should be stated, your teacher will ask a member of the class to write the rules on the blackboard. Take your part in suggesting how the rules should be expressed so that they will be both clear and complete.

When the class is satisfied with the rules on the board, copy the list into your notebook. Check the final list by that given on page 341. Do not attempt to have the wording exactly like that in the book, but make sure that you have not omitted any important detail that is covered in the list in the book.

To decide and write by yourself

Examine the following list of subjects. As you read them, ask yourself, "Is this subject of interest to me? Would it interest most of the members of the class? Is it a subject that I could cover in a report of three or four minutes? Do I already know enough about it to make an interesting report on it? Where could I find out more about it?"

1. Uses of radio in war work
2. How to solve a cryptogram
3. Learning to swim
4. How an airplane is supported in air
5. Making a model force pump
6. Football
7. Television
8. How to give a school play
9. Choosing a cast for a play
10. Repairing a window catch

At the top of a clean sheet of paper write Subjects for Reports. Then copy the subjects that you think would be suitable for a three- or four-minute report. Add to the list other subjects which you think would be suitable for reports.

Improving your list

Listen while others read their lists to be sure you agree that the subjects they have chosen are suitable for brief reports. When you are called upon, read your list and explain why you have not listed certain subjects that other members of the class have included.

Improve your list in any way you can by adding subjects that the class agree will be interesting and not too broad for a brief report. Keep your paper so that you can refer to it in studying Lesson 2 and Lesson 3.

To read to yourself

In giving a report, try to include enough information so that those in your audience who are not familiar with the subject will understand and enjoy it. Think first of any points that might not be understood, and decide how you can make them clear. Perhaps you will wish to use a picture that you have cut out of an old magazine, or you may wish to draw a rough diagram on the board.

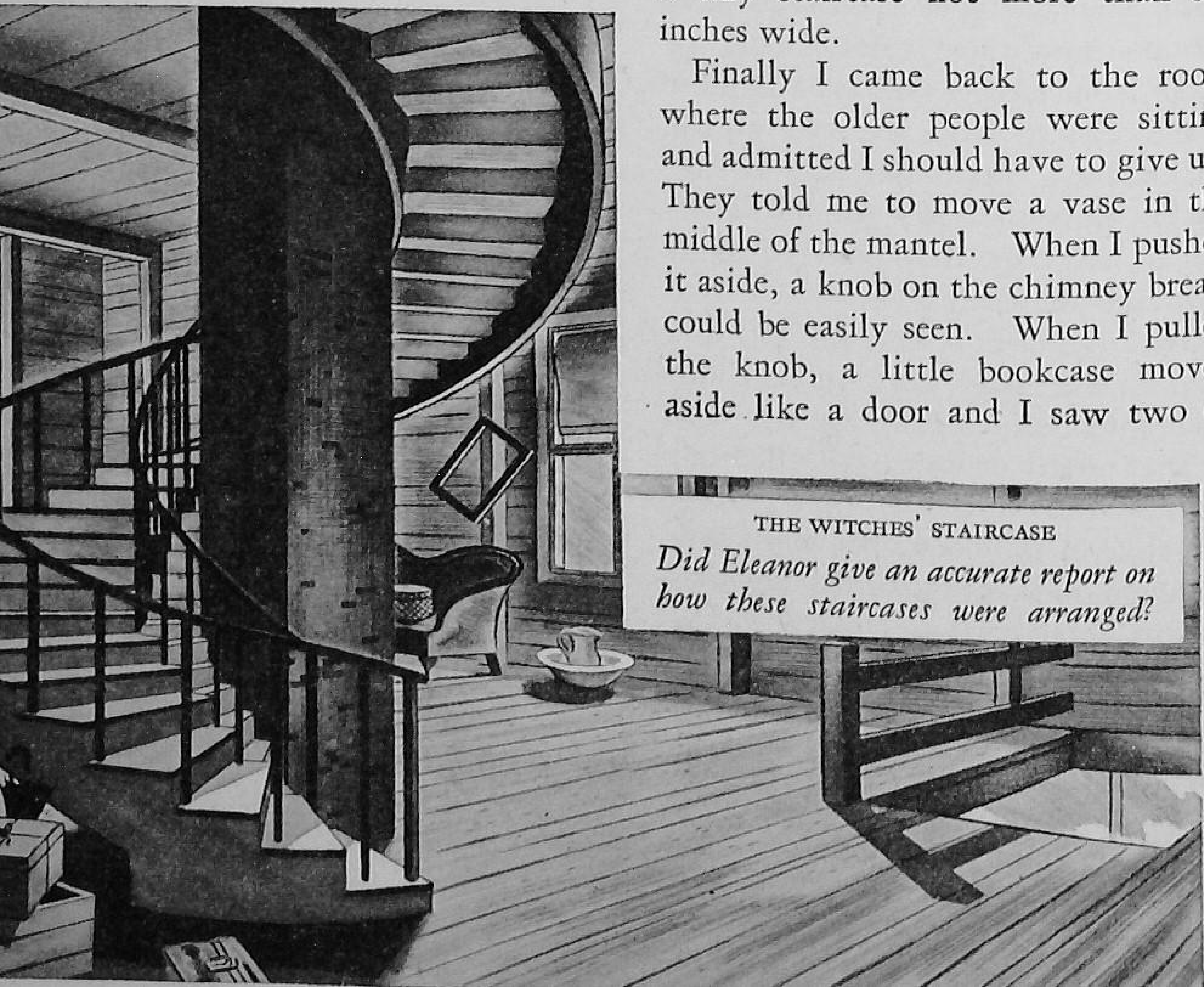
Read the following report that Eleanor gave and be ready to answer the questions that follow:

A MYSTERIOUS HOUSE

When I visited my aunt this summer, she took me to a very old house where some friends of hers lived. I knew there was a secret room in the house, and I begged to be allowed to hunt for it myself. While my aunt and her friends drank tea, I was allowed to open doors and rap on panels. I had thought it would be easy to find the hidden room, but it wasn't.

I did find the stairs to the third floor. They wound around the main chimney of the house. Winding around the chimney in the opposite direction was a tiny staircase not more than six inches wide.

Finally I came back to the room where the older people were sitting and admitted I should have to give up. They told me to move a vase in the middle of the mantel. When I pushed it aside, a knob on the chimney breast could be easily seen. When I pulled the knob, a little bookcase moved aside like a door and I saw two or



THE WITCHES' STAIRCASE

Did Eleanor give an accurate report on how these staircases were arranged?

three steps. I climbed up these, and there was the secret room, only I should have called it a closet. I was a little disappointed, but I could see that it would be a good place in which to hide from Indians.

Was Eleanor interested in the subject of her report? Was the subject interesting to you?

If you had been in the audience, you probably would have asked her several questions such as these:

1. What was the little staircase for? Could you show by a rough sketch how the two staircases wound around the chimney without interfering with each other?
2. Where was the secret room? Where was the bookcase when it closed the entrance to the secret room? In what direction did it move to disclose the entrance to the secret room?
3. How could the room be closed from inside?

If Eleanor had asked herself these questions before she made her report, her audience could have followed the report more easily and understood it better.

To write by yourself

What three or four questions would you expect a report on each of the following subjects to answer? In which would a rough diagram help to answer the questions?

1. The advantages of stainless steel
2. Substitutes for rubber
3. A visit to a steel mill
4. Growing plants without soil
5. How to black out a room

To discuss in class

How can you make sure that your report will be full enough so that your audience will understand it?

When you are called on, read the questions that you decided each of the reports suggested above should answer. Find out whether the class thinks the questions you wrote are the right ones. Listen while others read their questions to see whether they omitted ideas that you included or whether they thought some ideas should be included that you omitted. Improve your list of questions in any way that you can before you hand it in.

To write by yourself

Choose a subject from the list you made for Lesson 1 or one suggested by the pictures in this chapter. If you prefer and your teacher is willing, you may select an entirely different subject. Perhaps you have visited an older brother or cousin at an army camp; you may have read how soybeans are used in plastics; you might like to know what use is being made of silk substitutes or how irrigation can make farmland out of desert tracts. These are only suggestions; your own interests will be the best guide to a good subject.

When you have decided on your subject, write it at the top of a sheet of paper. How should you capitalize it? Then write the questions, not more than five, that you believe a report on this subject should answer. Number your questions and begin each on a new line. What punctuation

mark should you place after each number? With what kind of letter should you begin the first word of each question? What punctuation should you use after each question?

If you think a diagram will help to answer any of the questions, write *sketch* or *diagram* after the question. If you would like to illustrate your report by using a picture cut from an old magazine, write *picture* after the question it will help to answer. When your teacher returns your paper to you, correct any mistakes she has marked.

3. Organizing a Report

To read and think over

When Jane was planning a report on limestone caves, she found that she could not tell in a three-minute report all she had learned about the subject from her visit to a cave and her reading about it. She decided the majority of the class would like to have the following questions answered:

1. What do they look like?
2. How did they happen to be hollowed out?
3. How are stalactites and stalagmites formed?
4. Is there any evidence of life in the caves?

Jane first thought back over her trip to one of these caves and made the following notes:

1. There were several different caves opening into one another.
2. The guide said the water was pure but so full of dissolved lime that no fish could live in it.
3. Stalactites hang down from the roof, and stalagmites grow up from the floor of the caves.
4. There are many different kinds of formations in the cave I visited.
5. Most of the stalactites and stalagmites were creamy in color.
6. In one cave the decorations were slightly greenish.
7. In others they were pale rose.
8. Some caves look like the inside of a great church with heavy pillars to support the roof.
9. I saw one formation that looked like a great pipe organ.
10. Another formation looked like a forest of swords.
11. We saw some formations that looked like a broad, rippling stream suddenly frozen.
12. Most of the formations glistened as if they were highly polished. The shine came from the water that still oozed through the roof of the caves and ran down the stalactites.

Jane realized that she needed more information on several points. Therefore she consulted the pamphlet that she had bought at the cave. To make sure that the information in the pamphlet was accurate, she also consulted the encyclopedia in the school library. She took the following notes:

13. The caves were hollowed out of limestone rock by water. Limestone is porous and water falling on it or flowing over it soaks into it. The water dissolves some of the lime and gradually eats it away. In the passing of thousands of years the caves are formed.

14. During the glacial age, when the cave I visited had already been in existence for a long time, mud and gravel were forced into the cave.

15. The mud contained acid which darkened many of the stalactites already formed. The ones that had grown since the mud of the glacial period was driven out are white or pale-colored.

16. Water seeping through limestone becomes saturated with the lime it has dissolved. It is oozing very slowly, and when it comes in contact with air it begins to evaporate. Then because the solution is already saturated with lime and can hold no more, the dissolved lime begins to come out of solution and is deposited a tiny particle at a time. Thus the stalactites from the roof form. When another drop oozes out, it follows down the icicle to its end.

17. If the seeping is rapid enough, a drop may fall from the end of the icicle to the cave floor beneath. There as evaporation takes place, lime is deposited. Gradually a stalagmite is built up. When the stalactite and the stalagmite meet, the beginning of a column is formed.

18. In some caves blind bats live, and in the streams and pools blind fish swim.

19. Evaporation is necessary for the formation of the stalactites and stalagmites. Just as icicles form best in calm weather, so these limestone formations take place where there is no wind.

20. Animals may have used the cave for a den.

When Jane began to study her notes, she found ten that would help her to answer her first question. Which were they? There were three notes that she could use in answering her second question. Can you pick them out? Which helped her to answer her third question? How many notes helped her to answer her last question? Which were they?

To write by yourself

On a clean sheet of paper write the first question that Jane wanted to answer in her report; under it write the numbers of the notes that she could use in answering it. Do the same with Jane's other questions.

In answering which question would a diagram help to make a point clear?

In a magazine Jane found some pictures of limestone caves. She chose the one on page 42 to show the class while she talked. In answering which question would you advise her to show it? Write the word *picture* after that question on your paper.

In planning her report, Jane wished to divide it into paragraphs, each of which would keep to a single topic. Write on your paper the number of paragraphs that you would advise her to use. Write also what you think should be the topic of each paragraph.

To read to yourself

Here is Jane's report.

FORMATIONS OF LIMESTONE CAVES

Last summer I visited a limestone cave. The cave is really a number of connected passages or rooms. There were many different kinds of formations of rock work in the different rooms. One cave looked like the inside of a cathedral with heavy columns forty feet high holding up the roof. In another, we saw pillars of rock formed in the shape of a pipe organ. One formation looked like a forest of swords. At the end of one passage we saw a broad rippling stream that, as we neared it, turned out to be the same stone work as the walls and pillars all about us. Most of the stone work was creamy white, although we saw some that was greenish and some that was pink. There were a few formations that were stained dark like wood. These were much older than the more beautiful and paler formations. All the rock work glistens from the water that constantly oozes through the roof and walls of the caves. I found this picture of a limestone cave which will show you not only how beautiful this work can be but also how large some of the caves are.

Caves like the one that I visited were first hollowed out of limestone rock by water. Limestone is porous. Water falling on it or flowing over it soaks into it. In soaking through the stone, the water dissolves some of the lime and gradually eats it away. During thousands of years hollows form. During the glacial age the cave which I saw was filled with mud and gravel. It had even then been in existence for hundreds of years. The mud con-

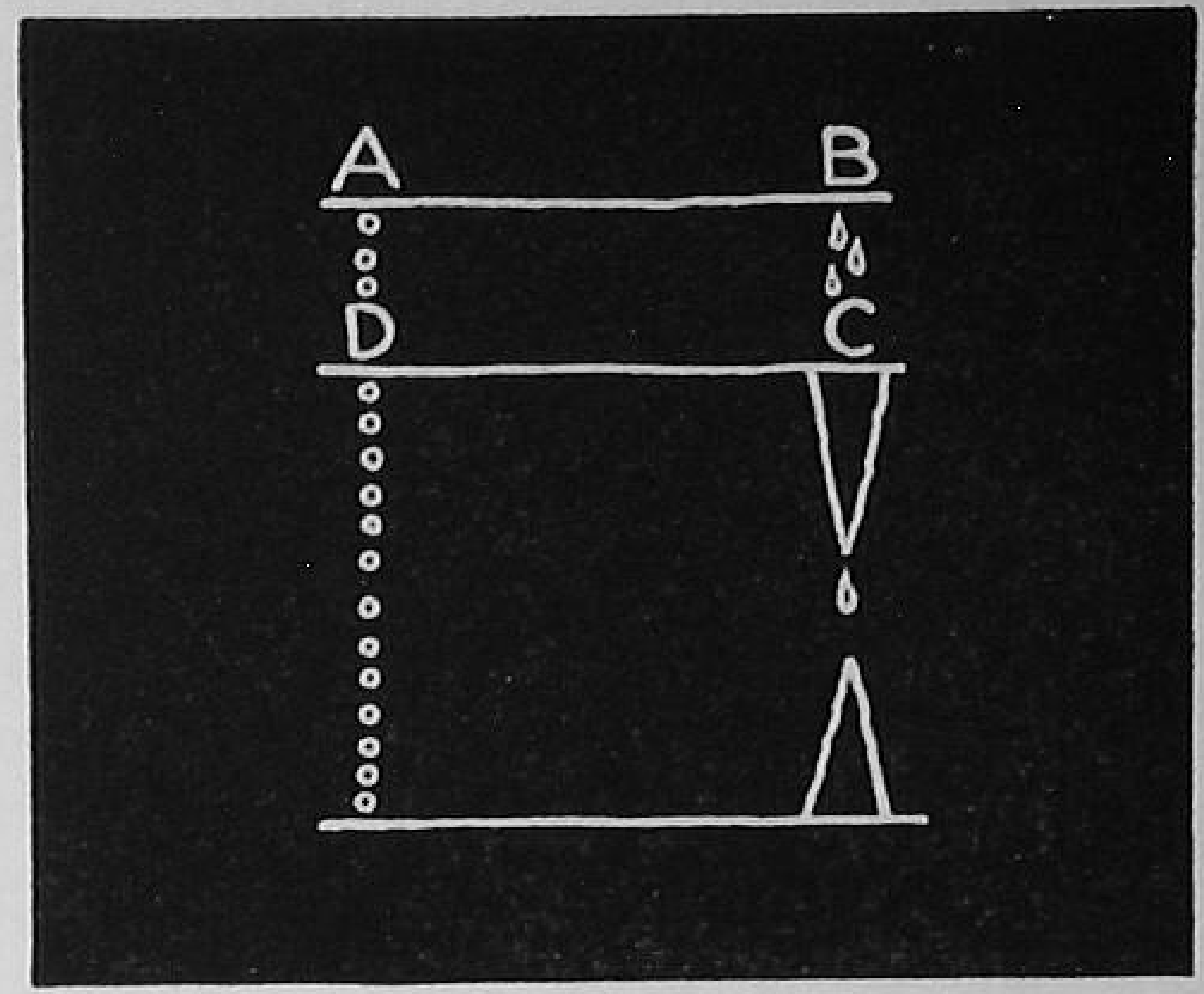
This is the photograph Jane showed her class.

Galloway

tained acid which darkened the rock work which had then formed.

The rock formations which make these caves beautiful are called stalactites and stalagmites. The stalactites grow down from the roof; the stalagmites grow up from the floor. To show you how these are formed I am going to draw a diagram on the board. Water seeping through the limestone becomes saturated with the lime it dissolves. It oozes very slowly through cracks like those at A and B. When a drop oozes out at C or D, it begins to evaporate. Then because the drop is already as full of dissolved lime as it can hold, the lime begins to come out of solution and a tiny particle of lime is deposited at D. At C the drop runs down the stalactite to its tip. Thus the stalactites on the roof are formed. If the seeping is rapid enough, a drop may fall from C or D to the cave floor below. There as evaporation takes place, lime is deposited. Gradually a stalagmite is built up. When the stalactite and stalagmite meet, a column begins to form. Evaporation is necessary to produce these formations, but just as icicles form best on calm winter days, so the stalactites form in a place like a cave where there is no wind.

Although blind bats, blind fish, and blind grasshoppers live in some caves, there is no life now in the cave I visited. The water in the pools is pure but too full of lime for fish to live in it. Animals probably used parts of the cave at one time for a den, but today the visitors are its only life.



This is the diagram Jane drew on the blackboard

To discuss in class

1. How did Jane decide what she wanted to learn that she did not already know about caves?
2. Why did she make notes of what she knew and what she read?
3. How did she know how to organize her notes?
4. How many paragraphs did she use?
5. Did each keep to its topic?
6. In what way did the picture and the diagram make the report clearer?
7. Do you think Jane organized her report well? How do you know?

If you are asked to do so, read the numbers of the notes which you think that Jane used for each of her paragraphs. While others are reading, follow the paragraphs of Jane's finished report and help the class to decide which notes were used for each paragraph.

To organize by yourself

Read the following notes that Jack made for a report on the subject Lumbering.

1. When a man needed lumber he cut down what trees he wanted.
2. He depended on natural forests.
3. He cut with an axe.
4. He used oxen or horses to drag the logs into the open.
5. He cut logs into convenient lengths with a hand saw.
6. He cut them into boards with hand tools.
7. This work was all done close to his home.
8. Demand for lumber grew as the country expanded.
9. Lumber was needed in places far from forests.
10. More lumber was needed than could be produced by old methods.
11. Trees are cut down by first cutting a gash with an axe in the side toward which the tree should fall.
12. Then a crosscut saw with a man at each end attacks the opposite side.
13. After the tree is felled, the branches are trimmed off.
14. Then the log is sawed into lengths which vary in different parts of the country from 16 feet to 24 feet or even 40 feet.
15. The logs are then taken to a concentration point.
16. Transportation may be by oxen or horse, but more often it is by some form of power. Many logging companies have therefore built a rough railroad into the forest they are cutting.
17. When a river is available, logs are floated downstream in huge rafts.
18. No matter how they are transported, they are stored in a lake or pond if they are not to be cut into boards at once.
19. Storing in water prevents insects from destroying the lumber. The water also helps to clean the logs of dirt or grit that might dull the saws.
20. Logs are cut into boards today by huge saws or groups of saws run by steam or other power.
21. After the logs are sawed into boards, the boards are dried by artificial heat and finally planed smooth.
22. In the largest mills the boards are sorted according to the purpose for which they are intended and worked into the sizes and shapes needed for flooring, ceiling, casing, etc.

What questions that he could use for paragraph topics do Jack's notes answer? Could he use a diagram or picture to make his report clearer?

1. Write the questions that Jack's notes answer. Number each question, and begin each question on a new line.
2. Beside each question write the numbers of the notes that will help Jack to answer it.
3. After any note with which you think Jack should use a diagram, write the word *diagram*.

To discuss and correct in class

When you are called on, read the questions you wrote. If you are asked to do so, explain why you think the questions should be worded as you have expressed them. Listen while others read their questions. Help the class to decide on the best wording for each question. Improve your questions in any way that you can.

As a classmate or your teacher reads the numbers of the notes that belong with each question, check your paper carefully. If you made errors in grouping the notes, find out why your grouping is wrong.

4. Organizing and Giving Your Own Report

Choosing your subject

In deciding upon a subject for your report, look at the list of subjects you made for Lesson 1. Perhaps one of those will seem suitable. If, however, you prefer to find a different one, think of your hobbies, your recent trips, or some subject on which you yourself would like more information. Choose a subject that most of your classmates will also enjoy. The pictures in this chapter or the questions below may suggest a subject to you.

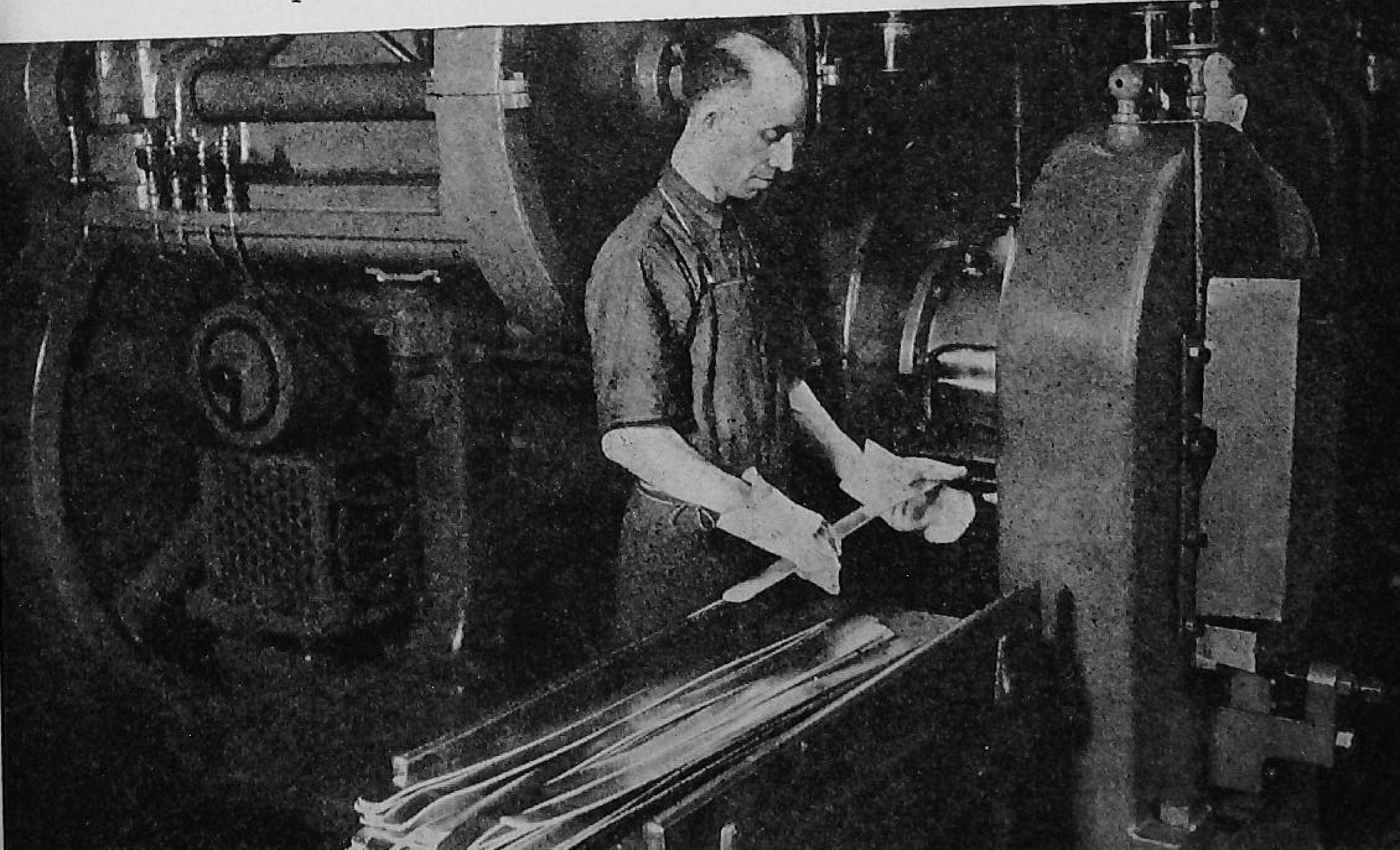
1. How were houses lighted before gas or electricity was used?
2. Could a subject that you are planning to give in another class be used for this report?
3. Have you helped harvest a crop?
4. Can you find out how some plastic is made?
5. How is game protected in your state?
6. What measures to control floods are taken in your part of the country?

Finding information

Write the subject you choose at the top of a sheet of paper. Then write

Have you ever visited a mint? This is one of the processes of making silver money. Coins are punched from these strips which have been rolled to the correct thickness.

Gendreau



the most important questions that you think your report should answer. Use only four or five main questions that you will have time to cover in a three- or four-minute report. Under each main question you may wish to write two or three less important questions that are really a part of the main question. As you think over these questions, write in the form of notes the answers to the ones you know. You will probably not know the answers to all the questions. To find these answers you will need to consult books and magazines. Probably you will need to visit your school or public library. Take notes on the answers you find.

Try also to consult some person who knows something about your subject. Ask him some of the questions you need to answer in your report and take notes on what he tells you. Decide also whether you can make your ideas clearer by using a picture or a sketch.

Organizing your report

How shall you decide how many paragraphs you will need?

Study your notes carefully. Write the numeral 1 beside each note that helps you to answer your first main question. Write the numeral 2 beside each note that helps you to answer your second main question. Do the same thing for each of your other main questions. You may wish to copy your notes, grouping together those that belong to each main question. In this way you can make sure that you have grouped together all the notes that answer a question and that you have not put into a group any notes that answer some other main question.

Writing your report

Use the number of paragraphs that you have already decided upon. In each paragraph write sentences that cover the notes for the question answered by that paragraph. You will probably need to include some other sentences to make your ideas clear or to tell something which is not in your notes but which should be included in that paragraph. Be careful to indent each paragraph. Write sentences, not merely groups of words in the form of sentences. Do not run sentences together. Separate your sentences by periods. Capitalize and punctuate your sentences correctly.

Testing your report

Before you hand in your report or practice giving it orally, test it by answering the following questions:

1. Have you limited your report so that it will take not more than three or four minutes to give?
2. Have you told enough about each point to make it interesting and easily understood?
3. Have you told about more than one topic in any paragraph?
4. Have you used only one paragraph for each topic?
5. If you made use of a sketch or picture, have you explained clearly what you expect your audience to look for?

To practice at home

When you are satisfied that you have made your report as interesting and correct as possible, read it aloud to yourself. Then ask your family to listen while you read it. They may offer suggestions as to how you can improve your reading. Finally try giving the report without referring to your paper.

Giving your report in class

When you are called on, give your report, if possible without reading it. Use the sketch or picture you planned at the right point. When you finish, ask the class for suggestions that will help you to make your next report an improvement over this one.

To discuss in class

Did the members of the class find topics that were of interest to the whole class? Were the topics suitable for the length of time allowed each pupil?

Did any member of the class tell too little about his topic? If so, what questions should he have asked himself that would have overcome this difficulty?

Would any of the reports have been clearer and more interesting if the reporter had used a diagram or picture to illustrate it?

Should the class bind in loose leaf covers several of the best reports? Should a committee appointed by the class select those to be bound? Who would enjoy the bound reports?

For more practice, turn to Exercise I A, B, and C on page 66.

5. Writing and Giving Announcements

To read and think over

Anne was the circulation representative of her school paper. In each homeroom she gave the following announcement:

The staff of *The Banner* announces that the first issue of *The Banner* will appear on Monday, October 4. Subscribers will find their copies in their desks after recess. Single copies will be on sale after school from 2.30 to 3.00 at the desk in the front corridor. The price of a single copy is five cents. It is not too late to subscribe for the term. The subscription price is 20 cents for five issues. Pay your subscription to Tom Hallett. Don't forget the date, Monday. Don't forget the price, 5 cents. Buy *The Banner* and keep up to date on school affairs.

Mark wrote the following announcement for the Camera Club, which he posted on the bulletin board.

The regular monthly meeting of the Camera Club will be held Friday. A large attendance is desired. Last year we bought a movie projector.

To discuss in class

1. Did each announcement tell what was going to happen?

2. Did each explain clearly to whom the announcement applied?
3. Which announcement told clearly where to go?
4. Which announcement gave the necessary information about time?
5. Did each announcement indicate clearly who was responsible for the event announced?
6. Did either announcement contain unnecessary information?
7. What information was necessary in the first announcement but not in the second?
8. Do you think Anne was wise to repeat information?

What seven rules for making announcements do the answers to these questions suggest? Help your class to state these rules. When the class is satisfied with the phrasing of the rules, take your part in dictating the rules as a classmate writes them on the board. To be sure that you have not omitted any important item, compare the rules that the class has dictated with those on page 341.

Using your rules

How would you change each of the announcements below so that it follows your seven rules?

1. Henry Larkin is entertaining the Debating Club Saturday night. Sleight of hand tricks will be performed.
2. Come to Room 210 during the last period on Tuesday if you have a study period. Bring an old magazine, a pot of paste, and three or four sheets of paper. Last year we made ten scrapbooks for the Children's Hospital.
3. The Home Economics Classes will give a thrift lunch on Saturday before the game. The price is 20 cents as long as tickets last. Only fifty persons can be accommodated, so buy your ticket early.
4. The Library Club will hold its regular monthly meeting on Friday, October 8. Parents are cordially invited to attend. A charge of five cents is made for other non-members. The meeting will be held in Room 230.

To write in class

Write an announcement of a coming event in your school. If you prefer, you may write an announcement for one of the following events:

1. A rummage sale will be held in the school gymnasium. Articles should be left with Miss Tracy. The sale will last from 9 to 12. Everybody is welcome. Do not bring articles before Wednesday. The sale will take place on Saturday, October 16. Small articles will be sold for five cents. Nothing will cost more than 10 cents.
2. Invite pupils and their parents to an open meeting of the Drama Club. The date is Friday, October 22. The time is 8 o'clock. The place is the assembly hall. Scenes from the play *Twelfth Night* will be given. Admission is free.
3. Announce the sale of season tickets for the athletic events of the Sumner Avenue School. The tickets will be on sale at the gymnasium office after school from 2.30 to 3.00 and at recess daily during the week of October 25. The tickets cost $1.50. The tickets

admit the holder to twenty athletic events. Each event would cost at least 10 cents

4. Write a notice for the bulletin board, announcing a meeting in the assembly hall of the student body to elect members of the student governing board. The meeting will be held during the sixth period on Friday, October fifteenth.

To discuss in class

Listen while others read their announcements to see whether they have followed the rules the class made for announcements. When you are called on, read your announcement. Does the class think you need to follow any of the rules more closely? Before you hand in your paper, correct any mistakes that are pointed out.

★ ★ ★ CHAPTER FIVE ★ ★ ★

Using Books and Planning Paragraphs in Reports

1. Finding Books in the Library

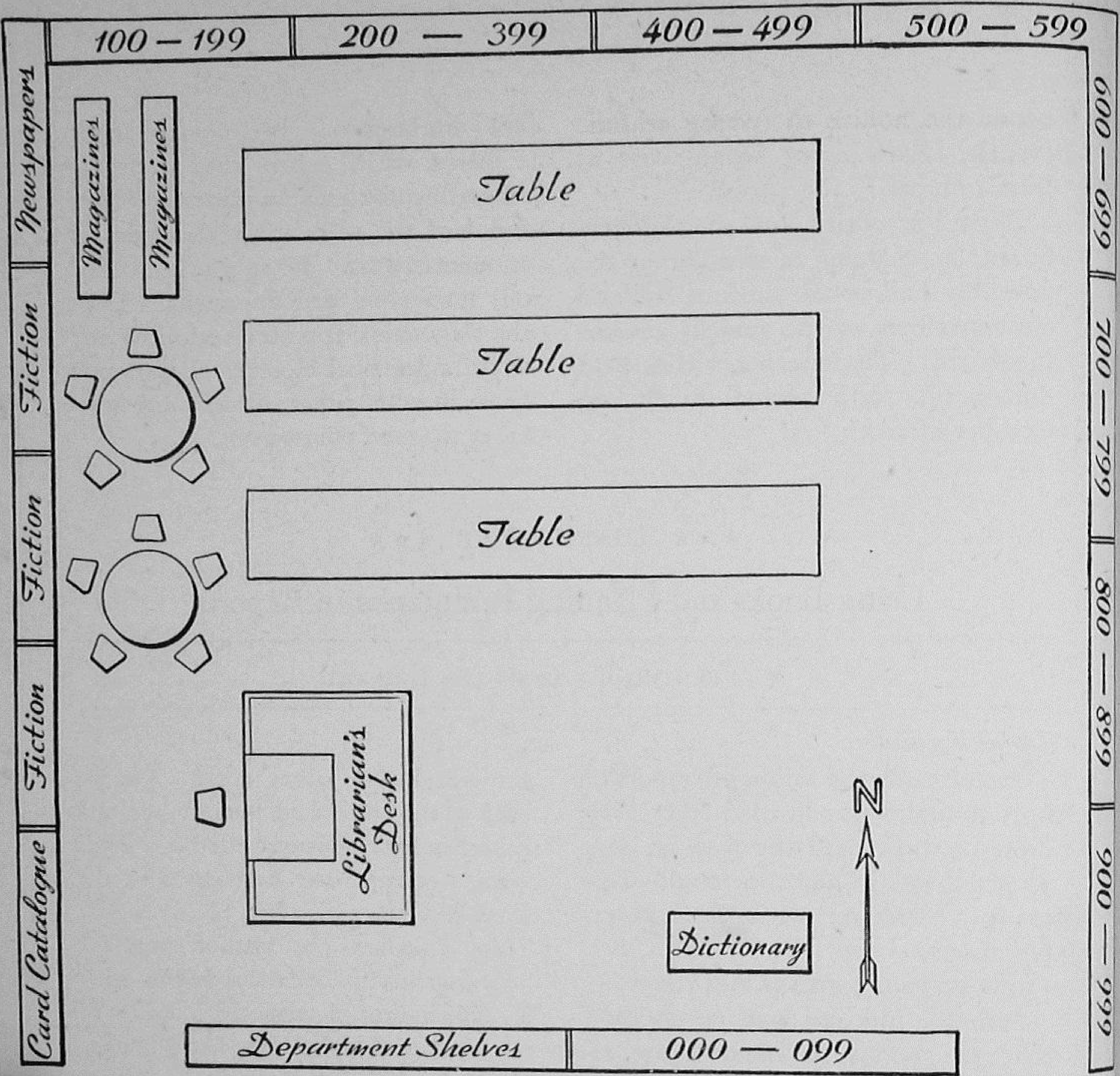
To read to yourself

Lester made the following report on how to find books in the library. He drew on the board the plan on page 50 so that his audience could more easily understand what he was explaining.

HOW TO FIND BOOKS IN THE LIBRARY

Perhaps, like me, you never knew that the books in libraries are arranged according to a plan. Miss Field, our school librarian, says that most public libraries use the same system that she uses in ours. It is called the Dewey Decimal System. By it all the books in the library are classified in ten divisions. I have listed these divisions on the board so that you can see what they are. Then by looking at the plan you can see where each kind of book is placed in our library.

I brought down this copy of *Having Fun with Chemistry*, by John Smith, to show how the system works. On the back of the book are some numbers and letters in ink. Because the book deals with a science, the number is in the five hundreds, 546. Just below is S21. This is called the author number. S means that his last name begins with S. The figures 21 show the location of the book in relation to other S books. For instance, if this book had been written by a man named Sargent, the author number would have been S and some number lower than 21. You know that each book except fiction has an author's card, a title card, and a subject card in the card catalogue of the library. These numbers and letters on the back of the book, which are called the *call number* of a book, are printed in the upper right- or left-hand corner of each of the three cards for the book in the card catalogue. They are



Plan of a Library

000–099 *Books like encyclopedias and dictionaries that have many kinds of information grouped in one or more volumes*
100–199 *Books on psychology and philosophy which explain how man's mind works and what he has decided about his relationship to the universe*
200–299 *Religion and Mythology*
300–399 *Social science, including government, customs, commerce, industry, stamps, legends*
400–499 *Language*
500–599 *Science, including mathematics*
600–699 *Useful arts, such as farming, household economics, printing, medicine cabinet-making, fur-farming, etc.*
700–799 *Fine arts, such as books on painting, music, architecture, theater, and dancing*
800–899 *Literature, that is, books of poetry, plays, essays, and novels of recognized merit*
900–999 *History, travel, and lives of men and women*

also on the card in the pocket of the book itself.

As soon as I understood the call numbers, Miss Field showed me how our library is arranged and the good points of its plan. If you enter by the right-hand door on the plan, you find the general books on your left with the dictionary on the table in front of them. As you walk toward Miss Field's desk, beyond the encyclopedias are the books selected by the different departments for outside reading. Each department has a shelf. Once a month a new group of books is chosen by the department and placed on the shelf. This system makes it easy for a pupil to find the recommended reading for each of his courses. Books on these shelves may be used in the library but may not be taken out while they are reserved for the department shelf.

Beyond the left-hand door on the west wall is the card catalogue. Then come the works of fiction, which are not numbered but are arranged alphabetically according to authors. In the northwest corner are the newspapers with the magazine racks near-by. On the north wall the books on philosophy begin. There are only a few. Then come religion and mythology, followed by social science and language. The north wall ends with science.

The east wall begins with useful arts, fine arts, literature, which is one of the biggest sections and ends with history and travel, which includes in our library biography or lives of important or interesting persons. In some libraries biographies are not numbered.

We all know what a pleasant room the library is, but I never realized until the other day how thoughtfully it had been planned. Beginning next week, Miss Field is going to take one class at a time and show the members the arrangement as she showed me. Even if you think now that you can find any book you want in the library, you will learn from her talk how to get it more quickly.

To decide by yourself

Using Lester's report with his plan and list of classifications, on which wall and under which number would you look for the following books?

1. A book about television
2. *Ivanhoe*, by Sir Walter Scott
3. *Good Cooking Made Easy*, by Heseltine and Dow
4. *First Year Latin*, by Marion Pratt
5. *Mathematics in the Modern World*, by King, Paley, and Patterson
6. A life of Edison
7. *A Midsummer Night's Dream*, by William Shakespeare
8. A book on training dogs
9. A book containing the story of Apollo and his son's wild ride in the chariot of the sun
10. What kind of government Czechoslovakia had

To discuss in class

Listen while others explain where they would look for each of the books mentioned above. When you are

called on, tell where you think you would find each of the books. If the class disagrees with your decision, find out whether you are really mistaken.

To write by yourself

On a clean sheet of paper, write the general classification numbers under which you would expect, according to Lester's report, to find the following books:

1. *Problems in Democracy*, by John T. Greenan
2. Charles Dickens's *A Tale of Two Cities*
3. *A Short History of the United States*
4. Gayley's *Classic Myths*
5. *Making Meaning Clear*, by Clarence Stratton, John E. Blossom, and Prudence T. Lanphear

When you finish, check your paper to see that you have used capitals where they are needed and that you have used commas and periods where they belong.

To correct in class

Check your paper as your teacher or a classmate reads the correct answers. Mark any that were wrong. Find out how you should correct your errors and make your paper perfect in every detail before you hand it in. For more practice, use Exercise II A, on page 67.

2. Finding the Right Books of Reference

To read and think over

You often need to know the kinds of reference books that are likely to have the information you want. Encyclopedias will give you help on many topics, but there are some subjects that encyclopedias do not cover or do not cover fully. For instance, if you look up Dewey Decimal System in the latest *Encyclopedia Britannica* you will find a brief statement concerning it, but you will not find the list of classifications and numbers used. To find more information about this subject, you would have to consult a standard text on library practice or library cataloguing. If you wanted a brief account of the life of Franklin P. Adams or John Kieran, you would not find the name of either in the *Encyclopedia*. To find out about living Americans, use *Who's Who in America*. This book is issued every two years and includes the names of a vast number of well-known persons.

Atlases are another type of reference book with which you should be familiar. In them you will of course find maps, but you can also find such additional information as population of various cities and towns, capitals of states, and county seats.

To discuss in class

Help your class to decide what type of reference text you would consult to find the topic listed below by that number.

1. Where Edna Ferber went to school

2. The county seat of Cook County, Illinois
3. The inventor of the airbrake
4. The titles of several of Booth Tarkington's best-known works
5. A process by which rayon is produced

To check in class

Listen while others read their explanations to see whether you agree. When you are called on, read your statements of where you would look for the information. If the class thinks you have made errors, find out where they think you should have looked. If you still think your decisions are correct, ask permission to retain your paper and visit your school or public library to find out whether you could get the information from the type of book you named.

To read to yourself

When you consult books for information, there are three safeguards you should take. The first is to use the books or articles that seem most reliable to you. A book on airplanes written twenty years ago will not be a reliable source from which to find out the size of the largest planes used today.

An article on the conditions in a business written by a man who was discharged for negligence is not likely to be so reliable as one written by an unprejudiced investigator who has made a careful study of many industries. You must therefore try to find out all you can about an author before you accept what he tells you as true. Some of this information you can find on the title page or in the preface.

To discuss and write in class

What safeguards should you use in gathering information?

How can you tell whether a book will give reliable information?

On a clean sheet of paper write answers to the following questions. Give at least one reason for each answer.

1. Which of the following sources would you consider most reliable to use in a report on Russian schools today: A book published in 1898 by an American educator who lived for many years in Russia and visited many schools? A magazine article written in 1941 by a woman who had had no teaching experience and spent three weeks in Moscow in 1939? A pamphlet put out by a national association of American teachers whose committee spent six months studying conditions in Russian schools?
2. Which of the following sources would you select as the best to use in a report on new uses for radio waves: A magazine article by a popular writer who is not a scientist on the spectacular behavior of a model plane when a radio wave of special length was directed upon it? An article in a scientific journal published in 1942 by a man who has experimented with radio waves in the laboratories of a great electrical company? A book written in 1930 by a pioneer in television?

3. Which source would you use in a report on Are Animals Color Blind? A story in a young people's magazine by a noted lover of cats who taught his cat to pick out a red card from a group of colored cards? An article by a research worker in a great animal hospital published in a scientific magazine in 1942? An article by a man who was an authority on flying and known to have no scientific or sentimental interest in animals?

4. Which of the following sources seems most reliable to you in finding material for a report on *Is a College Education or a Knowledge of Shorthand Better Preparation for Entering Business?* An article in a reputable magazine in 1942 by the head of a large company which annually hires several thousand young people? An article in a reputable magazine in 1942 by a college professor who is known to hold business practices in contempt? An article in a reputable magazine in 1942 by the head of a business school who advertises daily in newspapers that a college education is a waste of many hundred dollars?

To discuss and correct in class

When you are called on, read your answers aloud. Find out (1) whether your classmates think you chose the best source; (2) whether they consider the reason you gave for each choice a sensible one. Mark any errors clearly before you hand in your paper.

3. What is a Good Paragraph?

To read by yourself

Jane found the paragraph below in a book about training animals which she read for her report on "Well-Trained Pets." She thought that it was a well-planned paragraph because only one topic was discussed in it and every sentence told something about the topic of the paragraph. Do you agree with her?

When you wish to teach an animal a trick, you should first decide how you can make the performing of the trick seem worth the effort to the animal. In the case of dogs this part of the problem is relatively simple, because almost every dog is eager to please his owner. Praise and petting are reward enough. To a lesser degree the same is true of horses that have been treated as pets. With cats, however, the problem is more difficult. Many cats do not feel that a word of praise or a little petting is sufficient reward for the exertion of going through the routine of a trick. By indifference or inattention they indicate clearly that there must be more in it for them if they are expected to take the matter seriously. Once this attitude is understood, the wise owner thinks at once of a small tidbit of fish or raw hamburg. Most cats agree that this type

of reward puts an entirely different face on the matter. Moreover, when a cat realizes that the price of the tidbit is a certain simple routine, such as raising a paw to shake hands, he usually learns the desired response quickly. Whatever the reward decided on, the trainer should keep faith with the animal. For generally speaking, the more intelligent the animal the more offended he is likely to be at what he may justly consider unfair or a deception.

To discuss in class

1. What shows you that a paragraph is beginning?
2. What is the topic of this paragraph?
3. Does every sentence tell something about this topic?
4. Does any sentence repeat something that has already been said in this paragraph about the topic?
5. Is the information given in an order that makes one idea lead sensibly to the next?

Working together

How will answering these questions help you to plan better paragraphs?

What five rules can you now think of that you should keep in mind when you are deciding whether or not to make a new paragraph in a report?

Help your class to state these rules in sentences.

When the class is satisfied with the way in which the rules have been expressed, take your part in dictating the rules while a member of the class writes them on the blackboard. After the rules are complete, you may turn to page 341 to be sure that you have omitted no item from the list given there.

Applying the rules for paragraphs

Prove that the following paragraph which Sarah wrote in her report on making a map of a route follows or does not follow the rules you have just stated.

1. Your map should be as simple as possible and yet give the information needed. 2. The points of the compass should be clearly marked. 3. Mark plainly the starting point. 4. Show clearly any points at which a wrong turn might be taken. 5. Indicate by arrows at such points the proper way to go. 6. Mark also the destination. 7. Include important landmarks. 8. Heavy packs are likely to slow down the trip. 9. If there are blazes on trees, be sure to show what shape they are. 10. Mark which direction on the map is north.

1. In which sentence do you find the topic of the paragraph? What is it?
2. Does any sentence belong in some other paragraph?
3. Does any sentence repeat something that has been said earlier?
4. Should any sentence be moved to a different point in the paragraph to improve the order?

Read the paragraph aloud, arranging the sentences in the order in which you think they should have been written. Omit any sentence that repeats an idea that has been expressed earlier or that does not belong in this paragraph.

4. Learning When to Begin a New Paragraph

To read to yourself and think over

If you follow the directions for organizing notes for a report in Lesson 3, page 40, you will find that the number of paragraphs you need is the same as the number of main questions you are answering in your report. As you write, keep these paragraph divisions clearly in mind. When you finish your paper, test each paragraph by the rules you helped your class to state in Lesson 3, page 54.

Here are Jeff's notes arranged under the questions his report was to answer and part of his report.

A DIVER'S APPARATUS

1. What does a diver wear?
   a. He wears several suits of heavy underwear because deep water is always cold.
   b. He has a helmet which is fitted with valves to let air in.
   c. It has another valve to let air out.
   d. The helmet is screwed to a metal plate called a corselet.
   e. The corselet is part of the water-tight dress.
   f. The dress covers the diver from neck to foot.
   g. The sleeves sometimes end in tight cuffs at the wrist so fitted that no water comes in.
   h. Sometimes the sleeves end in gloves.
   i. An important part of his outfit is the life line.
2. How is air supplied to the diver?
   a. One end of a flexible pipe is screwed to the helmet.
   b. The other end is screwed to the air pump.
   c. This pipe must be long enough to reach from the air pump to the place on the bottom where the diver is to work.
3. How does he get down to the object he is to work on?
   a. A modern suit with boots and weights totals nearly 200 pounds.
   b. Usually after the diver's helmet is fastened he is helped to a platform swung out from the ship by a derrick or boom.
   c. The platform is used so that the diver's air pipe will not become tangled or caught on the side of the vessel from which he works.
   d. The platform is then lowered.
   e. Sometimes the diver leaves the platform and by adjusting the amount of air in his suit lets himself sink gradually.
4. What tools does a diver use?
   a. The tools divers use are like those workmen use on land.
   b. They have to be heavy.
   c. The buoyancy of the water makes an ordinary hammer useless to strike a heavy blow.
   d. The buoyancy of the water makes it possible for men to lift weights so heavy they could not stir them on land.

e. Divers now have an acetylene torch that will burn under water and thus permit them to cut through metal.

f. Divers have a telephone connecting with the crew on the vessel.

g. The telephone wires are in the diver's life line.

5. How does a diver get back to the surface?

a. He telephones the crew that he is ready to come up.

b. They begin to lower the landing stage and wind up his life line and air line.

c. By gradually shutting the valve which lets air out of his helmet and suit he increases his buoyancy and begins to rise.

d. After he is on the platform he is hauled up very slowly.

e. This slow rise is to allow his body to become used to the change in pressure which grows less as he approaches the surface.

f. A sudden change to lower pressure would cause him great pain.

g. Under great pressure below water, gases from the air he breathes dissolve in his blood.

h. A too swift change to lower pressure would cause these gases to form bubbles in the blood.

i. The bubbles cause pain and finally death.

j. After the diver reaches the surface, the platform is brought to the side of the vessel and the diver is helped aboard and his heavy suit removed.

Here is part of Jeff's report:

A diver needs many tools, most of which are like the tools an ordinary workman uses on land. They have to be much heavier and often are also weighted. The buoyancy of water would make an ordinary hammer useless. The blow a diver could strike 200 feet below the surface with an ordinary hammer would scarcely drive a tack. However, the buoyancy of the water makes it possible for a diver to move easily weights that on land he could not stir. For the same reason, the great weight of his tools does not tire him.

Divers now have a torch that will burn under water. It gives a flame so hot that it will melt metal. With this torch a diver can cut a hole if he needs to in the side of a sunken steel ship.

Today many divers have a telephone in their helmets. This telephone is connected to the vessel from which they work. The telephone wires are in the diver's life line.

When a diver is ready to come to the surface, he telephones the crew that he is coming up. The wires are in his life line. The life line is fastened around him in such a way that if he becomes unconscious he can be hauled to the surface by this line. All these lines have to be wound up as the diver rises. When the crew gets his signal that he is coming up, they begin to lower the platform. The diver, by partly closing the valve which lets air escape from his helmet and suit, increases his buoyancy and begins to rise. After he reaches the platform, he is hauled up very slowly, because his body has to be-

come used to the change in pressure. The pressure in deep water is very high. It grows less as he gets nearer the surface. A sudden change to lower pressure would cause a diver great pain. Under the high pressure in deep water, gases from the air he breathes dissolve in his blood. A quick change to low pressure would cause these gases to form bubbles in his blood. The bubbles would cause pain and finally death. After the diver reaches the surface, the platform is brought to the side of the ship and the diver is helped aboard.

1. How many paragraphs should there be in his whole report?
2. Where do you think he should have begun new paragraphs in the part of the report that you read?
3. What sentences would you put in the first paragraph of this portion of the report? In the next?
4. Would you leave out any sentences?
5. Would you rearrange the order of the sentences?
6. Has he begun a new paragraph where it was not needed?

To discuss in class

Help your class to answer the questions that you have been thinking over.

Did Jeff put any notes under the wrong question?

To write by yourself

Copy in the proper number of paragraphs the portion of Jeff's report that you have read. Rearrange the sentences so that each main topic is treated in one paragraph and so that the order in each paragraph is easy to follow. Omit any sentences that repeat ideas already expressed or that are not really concerned with the main topics Jeff chose. Test each paragraph by your five rules.

To discuss in class

When you are called on, read your paper aloud. Tell the class when you begin a new paragraph. Find out whether the class thinks that you know when to begin a new paragraph and how to arrange the sentences of a paragraph in the right order. Listen while others read their papers to see whether they have followed the rules.

Make any changes in your paper that you now think would improve it.

For more practice, turn to Exercise II B, on page 67.

★★★ CHAPTER SIX ★★★

The Agreement of the Subject and the Verb

1. Testing Yourself

To read aloud

On a clean sheet of paper number from 1 to 20 in a column at the left. Give this paper to a classmate or a member of your family and ask him to

listen while you read the following sentences aloud, choosing in each sentence the correct form of the verb to make it agree with the subject of the sentence. The person who is listening to you will make a cross beside the number of any sentence in which you choose the wrong form. (If your teacher prefers, you may write your choices.)

1. The families in our neighborhood (is, are) interested in working and playing together.
2. The community spirit of the fathers and mothers (has, have) spread to the children.
3. Each of them (see, sees) the advantage of a large playground.
4. The houses in our neighborhood (has, have) their kitchens toward the street.
5. The living rooms in each case (faces, face) what would in other places be the back yard.
6. Where we live, the houses (form, forms) the sides of a great hollow square.
7. In this square (is, are) gardens and play spaces.
8. The boys and girls (has, have) a large part of this space for their playground.
9. Gardens with flowering shrubs behind them (is, are) planted near each house.
10. Each one of the families (takes, take) care of its own garden.
11. But beyond the garden space each family's land (is, are) given up to the children and young people.
12. Every one of us (knows, know) that one good see-saw, two swings, a big sand pile, a tennis court, and badminton court give us more fun than the

All these different opportunities for play (lie, lies) in the center of the tract of land.

little equipment each family alone could have.

13. The arrangements for each kind of play (is, are) kept separate.

14. In this way, the very young group (doesn't, don't) interfere with the older boys and girls.

15. Moreover, the younger group (isn't, aren't) likely to be hurt by wild shots from the tennis court.

16. The fathers and mothers (like, likes) this division of the playgrounds.

17. It (give, gives) them a reasonable space for gardens.

18. There (is, are) fewer dangers to their gardens.

19. Each family (has, have) a fairly quiet space outdoors in which to rest.

Did you make a perfect score? Show your record to your teacher.

For more practice, turn to Exercise III A, on page 68.

2. Singular and Plural Verbs

To read and do by yourself

If you made a perfect score on the test, your teacher may ask you to write fifteen sentences in which you use both singular and plural subjects. In parentheses write both the singular and the plural form of the verb you expect to be used. These sentences will be used when the class needs practice on the agreement of the subject and the verb. If you made errors on the test, read the sentences below, using the correct form of each verb.

1. The account of the tasks completed by our Community Improvement Committee (was, were) given yesterday.

2. There (was, were) a tremendous variety of work represented.

3. The boys (was, were) ready to sell a complete file of old magazines for waste paper.

4. A neighbor who happened to pass by (has, have) tried for years to find this file of magazines.

5. He and the junkman (was, were) soon bidding against each other.

6. The results (was, were) profitable to the boys.

7. Two boys who helped clean a neighbor's attic (knows, know) a lot about stamps.

8. They (was, were) able to find a few valuable stamps on old letters.

9. There (was, were) broken rakes and wornout garden hose under some untrimmed shrubs.

10. Ted, who helped clean this corner, (doesn't, don't) know much about gardens, but he can mend almost anything.

11. (Wasn't, weren't) his mother and father pleased when he showed them a rake as good as new?

To discuss in class

When you are called on, explain why you made each of your choices. If you made errors, find out what the correct form is and why it is correct. Listen while others explain their choices to be sure that you agree with their decisions.

To write in class

As you write the sentences you have just discussed, change each plural subject to a singular subject; also change each singular subject to a plural subject. What other changes will these make necessary?

To check in class

While others read their sentences, check your paper. Mark any of your sentences that do not agree with the forms read. Find out whether your choice was correct. Make every sentence correct before you hand in your paper. If you did not get a perfect score, your teacher may wish you to use Exercise III A, on page 68, for more practice.

3. Recognizing Nouns and Verbs

To read to yourself

There are eight parts of speech, *nouns*, *pronouns*, *adjectives*, *adverbs*, *verbs*, *prepositions*, *conjunctions*, and *interjections*.

In other years you may have studied some of these parts of speech and the ways in which they are used in sentences. In this lesson you will learn to tell whether a word is used as a noun or as a verb. Remember that

> **A word is a noun when it is used as the name of anything.**
>
> **A word or a group of words is a verb when it expresses either action or a state of being.**

Can you tell whether the following words are nouns or verbs?

leaves, help, tour, screams, fire

Whenever you need to tell what part of speech a word is, you must decide how it is used in the sentence in which it appears, because many words may be used as two or more parts of speech. You must therefore keep clearly in mind the different uses of each part of speech as you study them. You already know from Chapter Three, Lesson 3, that a noun is used as the simple subject of a sentence and that a verb is used as the simple predicate of a sentence.

To discuss in class

How can you tell what part of speech a word is? What parts of speech may be used as the simple subject of a sentence? What part of speech is the simple predicate?

Help your class to decide what part of speech each italicized word below is:

1. He *leaves* tomorrow.
2. The *leaves* are brown.
3. *Help* came soon.
4. We *help* at home.
5. They *tour* their state in summer.
6. The *tour* was brief.
7. She *screams* for joy.
8. Her *screams* deafened us.
9. The *fire* is burning.
10. We *fire* at a target.

How can you prove what part of

speech each word printed above in italics is?

To write by yourself

On a clean sheet of paper write in sentences what part of speech each italicized word is and how it is used in the sentence. For instance, if you were given the sentence, *Hand* me a caramel, you would write, *Hand* is used as a verb; it is the simple predicate of the sentence. Notice that you should underline any words that are here printed in italics. Notice also the punctuation of the example.

1. *Picture* my confusion.
2. This *picture* is new.
3. The buildings on the corner *house* several departments of the government.
4. His *house* was recently rebuilt.
5. My *dog* has a long tail.
6. The children *dog* Gene's footsteps.
7. We often *find* colored stones on this beach.
8. An unusual *find* was made by Jane.
9. The engine *puffs* up the grade.
10. *Puffs* of smoke came from the chimney.

To correct in class

Listen while others read what they have written. Do you agree with their decisions?

If you are called on, read what you have written. Does the class agree with you? If you made mistakes in picking out verbs and nouns and telling how they were used, review the work of this lesson and correct your errors before you hand in your paper.

4. Compound Subjects and Predicates

To read to yourself and think over

Sometimes a sentence has two or more simple subjects.

1. *Alice* and *John* have come.
2. *Henry* or *George* has telephoned.
3. Either *cakes* or *pies* have been baked.

When a subject has two or more parts connected by *and* or separated by *or* or *nor*, it is called a *compound subject*.

In the first sentence how many persons have come? Was the singular or plural form of the verb correct?

In the second sentence how many boys telephoned? Is the singular or the plural form of the verb correct?

In the third sentence in either case how many things at the very least have been baked? Is the singular or plural form of the verb correct?

When the parts of a compound subject are connected by *and*, you should use a plural verb.
When, however, each of the parts of a compound subject is singular and the parts are separated by *or* or *nor*, you should use a singular verb. When each of the parts is plural, you should use a plural verb.

Do not be confused by the expression

as well as when it is used in a subject.

A coat, as well as a hat, was lost.

Here a singular verb should be used; *as well as a hat* is disregarded.

When you are in doubt about the agreement of a subject and a verb, ask yourself how many persons or things are really going to be discussed. Look at the sentence,

Only one of the thousands of leaves is still on the tree.

How many leaves are going to be discussed? One; you will therefore use the singular form of the verb.

A sentence may also have more than one simple predicate.

1. Alice *has come* and *has gone.*
2. George *has telephoned* or *has written.*

When a predicate has two or more parts connected by *and* or separated by *or* or *nor*, it is called a *compound predicate.*

Both the subject and the predicate may be compound in the same sentence.

3. *Alice* and *John* HAVE COME and HAVE GONE.

To discuss in class

What is a compound subject? What is a compound predicate?

When should you use a singular verb with a compound subject?

When should you use a plural verb with a compound subject?

Help your class to decide which is the correct verb form to use in each of the following sentences:

1. The first of the many explorers of the cave (was, were) an Indian.
2. At some time in the past animals as well as men (was, were) frequent visitors.
3. Neither of us (is, are) frightened by dark, narrow tunnels.
4. Only one of us (has, have) a flashlight.
5. A group of several persons (has, have) more fun on such a trip than just two.
6. But Jack as well as I (agrees, agree) that one person alone might soon become afraid.
7. There (is, are) neither bats nor fish in this cave today.
8. One of the caves in Kentucky (is, are) still inhabited by bats.
9. These bats (is, are) blind.
10. Jack and I (wonders, wonder) whether people would become blind if they lived in these caves.

To test yourself

Read the following sentences aloud or write them if your teacher prefers. Supply a singular or plural subject to agree with the predicate that is given, and supply a singular or plural verb to agree with the subject that is given.

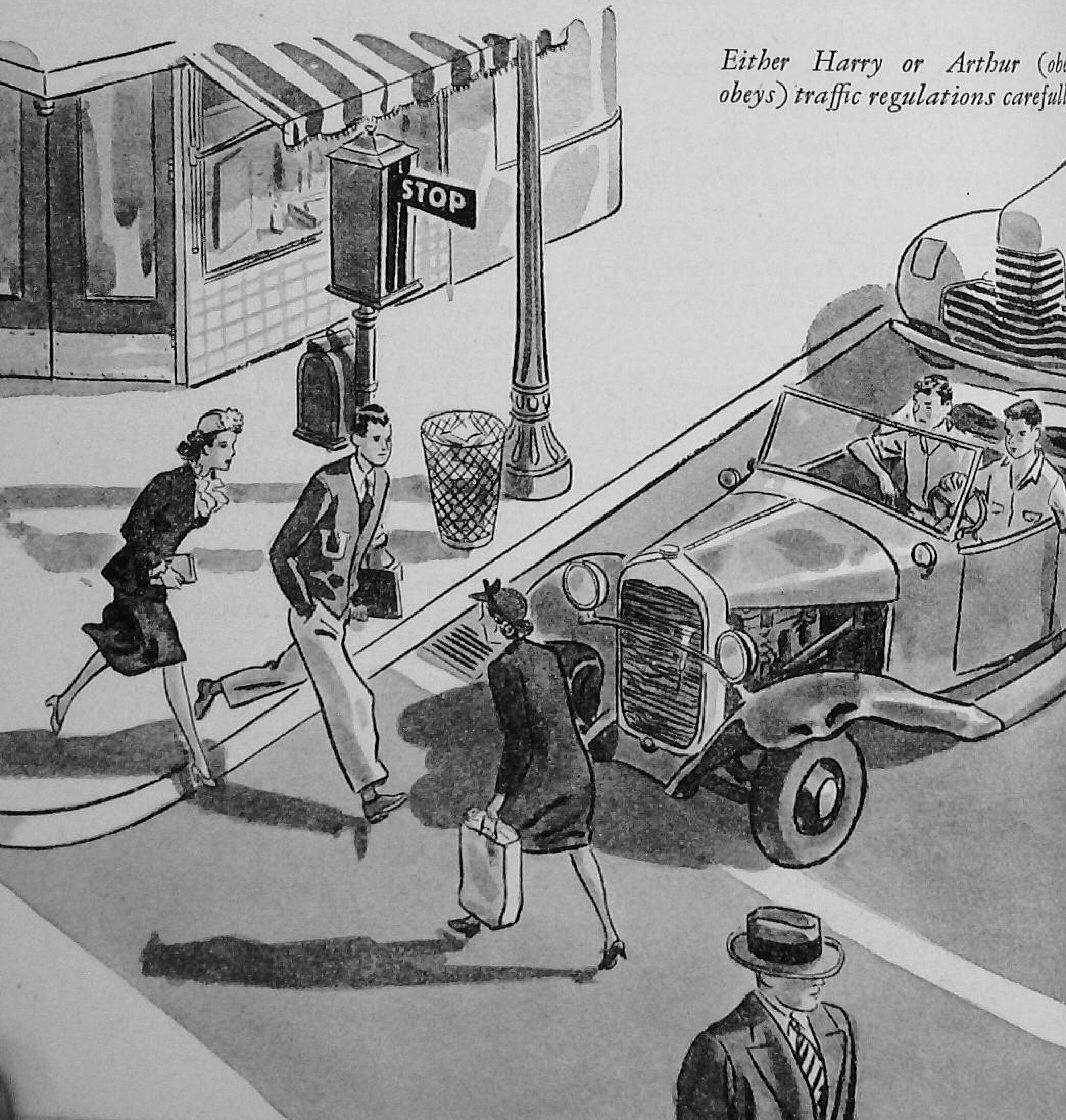
1. Some of us ——.
2. Others ——.
3. —— don't know where the reference books are kept.
4. You —— looking in the wrong place.
5. John or Peter ——.
6. —— were looking for newspapers.
7. My topic as well as yours ——.
8. Either she or Molly ——.
9. Each —— a week in which to prepare.
10. All of them ——.

To correct in class

If your teacher prefers oral work, she or a classmate will check your sentences as you read them aloud.

If you wrote the sentences, exchange your paper for that of a classmate. When you are called on, read the sentences on the paper you now have. Explain why you think they are correct or incorrect.

When your paper is returned to you, correct any errors that you may have made.



Either Harry or Arthur (ob
obeys) traffic regulations carefull

5. Using What You Have Learned

To review by yourself

In order to carry out the work of this lesson successfully, you should review Chapter III and Lessons 2, 3, and 4 of this chapter. You will be asked to use all you have learned this year about grammar.

To read and write by yourself

Where (is, are) *John* and *Sam going*?

John and Sam (is, are) going where?

1. This is an interrogative sentence because it asks a question. 2. The complete subject is *John and Sam*. 3. There are two simple subjects, *John*, *Sam*, connected by the word *and*, making a compound subject. 4. This subject is plural because more than one person is discussed in the sentence. 5. *John* and *Sam* are nouns because they are names of people and used as the compound subject of the sentence. 6. The complete predicate is *are going where*. 7. The simple predicate is *are going*. 8. *Are going* is a verb because the simple predicate of a sentence is always a verb. 9. *Are going* is a plural verb to agree with the plural subject.

Using the model above answer these questions for each of the following sentences:

1. What kind of sentence is it?
2. What is the complete subject?
3. What is the simple subject? Has the sentence more than one simple subject?
4. Is the subject singular or plural?
5. What part of speech is the simple subject?
6. What is the complete predicate?
7. What is the simple predicate? Has the sentence more than one simple predicate?
8. What part of speech is the simple predicate?
9. Is the predicate singular or plural in form? Why?

1. The boys (drive, drives) carefully.
2. Their parents and friends (trust, trusts) them.
3. Neither Harry nor Arthur (is, are) reckless.
4. They (work, works) and (play, plays) together.
5. What a good time they (have, has)!
6. (Do, Does) either Mary or Alice know them?
7. Stop and look at them.

To discuss in class

Listen while others read their papers to be sure that you agree with their statements. When you are called on, read your paper. Find out whether the class agrees with your statements. If you made any mistakes, find out exactly what the errors were and correct them before you hand in your paper. If you need more practice, use Exercise III B, on page 68.

More Practice

I

A. Decide which of the following topics would be suitable for you to use in making a brief report. Copy those that you decide you could use and answer the following questions about each that you selected: Is it interesting to me? Will it interest most of my class? Is it too broad a topic for a short report? Do I know enough about it or can I find out enough about it to make a clear and interesting report on it? Could I use a diagram or picture to make the subject clearer? If so, what would it be? Save your paper to use in the next exercise.

1. How to splice a rope
2. Learning to act
3. How glass is blown
4. How to pitch a tent
5. Planning a garden
6. Travel by air
7. Art
8. How to make concrete posts
9. Building a hot frame
10. Making a lunch box

B. Write the three or four main questions that you think each of the reports you selected in Exercise A should answer.

C. How many main topics do you find in these notes that Jack took for his report on the Sargasso Sea?

1. The ancients believed the Sargasso Sea was the home of sea serpents.
2. There are many legends about the Sargasso Sea.
3. The sea is located east of the West Indies and west of the Azores.
4. Escape was supposed to be impossible.
5. The masses of seaweed which cover much of its area abound with life.
6. Because no currents flow out from this sea, any seaweed that floats into it remains.
7. Seaweed covers about a tenth of its surface.
8. The scientists who have visited this sea have found hundreds of forms of sea life, but they have discovered no monsters.
9. It is a stretch of calm water with an extremely slow whirlpool.
10. The masses of seaweed offer food and shelter to many forms of life.
11. As the seaweed grows, it becomes covered with shells and the skeletons of animals that have lived in it.
12. In olden times it was believed that ships were drawn into its whirlpool and dashed to pieces.
13. Scientists have found no ships whirling around this sea.
14. Perhaps Poe based his story the *Descent into the Maelstrom* on some of these legends.
15. It is located between the Gulf Stream flowing northeast and other currents flowing toward the south and west.
16. There are sharks, eels, octopuses, jelly fish, flying fish, and sea horses.
17. The seaweed in this sea originally

grew along the edges of the Gulf of Mexico or the Caribbean Sea.
18. The sea is larger than the land area of the United States.
19. The seaweed is held up by small air bladders that grow on its tips.
20. The seaweed thus becomes heavier and heavier until it sinks.

How many paragraphs will Jack need?

Copy in a group the notes he will need for his first paragraph. In the next group copy the notes he will need for his second paragraph. Continue until you have copied the notes for each paragraph.

II

A. Explain what you would do to find the following information:
1. The comforts of a medieval castle
2. What the county seat of Dade County, Florida, is
3. The life and work of Leonardo da Vinci
4. What city is located at the junction of the Ohio and Mississippi Rivers
5. Which is the most populous county in Colorado
6. Who were the Adam brothers
7. Why whaling is no longer a great industry
8. Recent articles on increase in size of airplanes

B. In each group of sentences below find the sentence that gives the topic of the group. When you copy it, underline it. Copy and arrange the sentences in the best order that you can. Omit any that do not keep to the topic.

1. Thunderstorms do not cause milk to sour. The same atmospheric conditions, however, that bring on thunderstorms help milk to sour. Unless milk is kept in a cold, dry place, the bacteria in it grow rapidly. Thunderstorms are not the cause of sour milk. Therefore if milk is exposed to the weather during hot, humid days, there is a rapid increase in the bacteria. These bacteria produce sour milk.

2. Many men have been surprised to find that an occurrence they considered an obstacle to their plans was really an opportunity. The story is told of a brilliant man who went to a distant city where he knew no one so that he could work without interruption. His plan was to work uninterruptedly at least twelve hours a day. By careful planning he decided that at that rate he could complete his task in fourteen weeks. He had just enough money to last fourteen weeks and buy a ticket home. The second obstacle was that such a change in plan would extend the time necessary for his work. His first setback came when he found he could help an unfortunate boy, giving up two of his work hours to tutoring him. He would have to earn more money to pay for his board and room during the extension of time. Earning the money would further extend the hours needed for his task. In earning the money, he made many friends, became a part of the life of the city and

finally owner of the chief newspaper. To the city he contributed generously of time and money. He died without finishing his thesis, which was on the life cycle of the silkworm. He wanted to work without interruption so that he could finish his book before his money gave out.

3. Salt has been important to man since his earliest days. Primitive man, like modern man, used salt as a seasoning. He used it also as a preservative. Because salt was often as difficult to get, as it was necessary in food, it was held in high regard. The American colonists sometimes paid for land in barrels of salt. It was sometimes hard to get. Even today a worthless person may be said to be not worth his salt. This remark comes from the practice of paying a workman part of his wages in salt. It was often difficult to secure salt. In some countries it was used instead of money.

III

A. In each sentence in which there is a choice, choose the correct form of the verb.

1. The group of workers (is, are) making plans.
2. There (is, are) no electricity.
3. The poles and wires (is, are) lying on the ground.
4. (Doesn't, Don't) our square look strange after the storm?
5. A tree, as well as a pole, (is, are) lying across one street.
6. Many workers (is, are) coming from the East.
7. Local workmen and boy scouts (has, have) been working for hours.
8. (Doesn't, Don't) it seem hopeless!
9. Reels of wire and poles (has, have) arrived and (is, are) being brought to the square.
10. There (is, are) going to be plenty of jobs.
11. Don't stand in the way.

B. For each sentence in Exercise A answer the following questions, using the model on page 65:

1. What kind of sentence is it?
2. What is the complete subject?
3. What is the simple subject? Has the sentence more than one subject?
4. Is the subject singular or plural?
5. What part of speech is the simple subject?
6. What is the complete predicate?
7. What is the simple predicate? Has the sentence more than one simple predicate?
8. What part of speech is the simple predicate?
9. Is the predicate singular or plural?

For Study and Better Reading

1. Can You Use the Tools of Study?

To read to yourself and think over

Every book is provided with a set of tools to help the efficient reader. Two of these tools are the *table of contents* and the *index*. The *table of contents* gives the chapters or units of the book in the order in which they appear in the book. The main topics in an index are arranged alphabetically; often the sub-topics are arranged in the order in which they appear in the book. If you are looking for a very important topic that will cover a large number of pages, such as the Colonial Period in a history, it is well to examine the contents. If, however, you are looking in the same history for a less important topic, such as colonial food, you should consult the index.

1. Which of the following topics would you expect to find in the table of contents of a science text?

a. Water	f. Bacteria
b. Air	g. Light
c. Plants and Animals	h. Sound
d. Airplanes	i. Cameras
e. Water Plants	j. Vibration

2. Using the portion of the index on this page, on what pages of the science text would you expect to find answers to the following questions:

   a. How do communities protect their food?

   b. How does food supply the body with energy?

   c. How do our bodies absorb food?

   d. How is energy used in our bodies?

   e. How is food carried to the cells of the body?

3. If you were to report on the sun as the ultimate source of energy, on what page would you expect to find material on this subject? If you do not know the meaning of *ultimate* what should you do?

Energy, and food, 213; carried by sound waves, 446; change from one form to another, 211, 233, 236, 240; definition of, 161; from fuel, 234; from the sun, 210–244; involved in bodily processes, 178, 196; muscular, 239; of wind, 228; required to produce sound, 438; to move ships, 510; used by baseball player, 173, 188; use in human body, 193; used to do work, 211
Environment, made unfavorable for wild life, 430
Enzymes, digestive, 182
Erosion, by running water, 415; due to run-off, 114
Ether waves, 495
Eustachian tube, 448
Evening star, 304
Exercise, and breathing, 196; effects of, 196; for health, 270
Expansion, cools air, 53; of metals, due to heat, 386
Eyeglasses, 473
Eyes, care of, 474; defects of, 473; structure of, 472

Fainting, treatment for, 284
Fan, motor-driven, 383; used to distribute air in buildings, 377
Farm pests, 403
Fats, elements in, 157; in protoplasm, 156; stored in animal bodies, 157
Feldspar, 321
Filter bed, model of, 129; diagram, 118
First-aid measures, 280
Fish hatcheries, 432
Floating objects, 143
Flood control, by forests and grasslands, 126
Flowers, functions of, 166; parts of, 543
Food, 154–208; absorption in human body, 177, 179, 184; carried to body cells, 184; for energy, 196; for health and well-being, 201; from green plants, 154; how safeguarded, 261; made by green plants, 158; stored in plants, 156; used by Amoeba, 193; used by green plants, 163
Food allergies, 264
Food problems, of animals and green plants, 162

To write by yourself

List on a clean sheet of paper the answers to the questions on page 69. Number and letter your answers to correspond to the numbers and letters of the questions.

To check in class

Listen carefully as your teacher or a classmate reads the correct answers. Mark any mistakes you made. Correct your errors before you hand in your paper.

2. Can You Use the Card Catalogue as a Tool?

To read to yourself

Card catalogues are arranged alphabetically. You may think of them as indexes to libraries and use them in much the same way. For each book in a library, except works of modern fiction, there are three cards, a title card, an author's card, and a subject card. There is usually no subject card for works of modern fiction.

Look at the cards on this page.

What information appears on all three?

Which card contains something that the other two cards do not?

If *A* or *The* is the first word of a title, where is it placed?

Therefore if you are looking up the title, *The Day of Darkness*, would you look for it under *T* or under *D*?

To discuss in class

Help your class to answer the questions above.

How will learning to use the card catalogue in your library save you time?

To write by yourself

Cut eighteen oblongs of paper, three inches by five inches in size.

Title Card

```
800
D.35
        Tale of Two Cities, A
        Dickens, Charles
```

Author Card

```
800
D.35
        Dickens, Charles
        Tale of Two Cities, A
```

Subject Card

```
800
D.35
        English Literature
        Dickens, Charles
        Tale of Two Cities, A
```

Make out a title card, an author's card, and a subject card for each book listed on page 71. Arrange the eighteen

cards alphabetically according to the first word in the first line on the card, as you would expect to find them in the card catalogue of a library. Number them to show this order in the upper right corner. If your teacher wishes you may refer to the classification on page 50 and write a call number in the upper left corner. In that case use even hundreds for your classification and the first letter of the author's last name for the author number.

1. *Ivanhoe*, by Walter Scott
2. Henry S. Chapman, *The History of Our Nation*
3. *Test Pilot*, by J. H. Collins
4. *Minute Mysteries*, by H. A. Ripley
5. *He Went with Marco Polo*, by Louise A. Kent
6. Charles Boardman Hawes, *The Dark Frigate*

To check in class

Exchange your slips with a neighbor. Your teacher will ask members of the class to read the slips in the correct order. If the slips you received were not arranged in the right order, put them in the proper order. Then members of the class will take turns reading what should appear on each slip. Mark any errors.

When your cards are returned to you, correct any mistakes you made before you hand them in.

3. Can You Use the Dictionary?

To read and think over

Look at page 72, where a page from a dictionary is reproduced.

1. Of what use are the words *bacon* and *bake* at the top of the page?
2. Of what use are the pictures? Why are parts of one picture lettered? What does a fraction under a picture mean?
3. How can you find out whether *badger* is ever used as a verb?
4. Of what use is it to have the dictionary indicate as what parts of speech a word may be used?
5. Why are the plurals of some words given and not of others?

To discuss in class

What are the correct answers to the five questions asked above?

Help your class to decide which of the meanings given on page 72 is the right one to use in each of these sentences.

1. He *bailed* the water out of the boat.
2. The *bail* of the kettle was bent.
3. Mr. Smith *bailed* out the prisoner.
4. *Bail* was fixed at $1000 in his case.

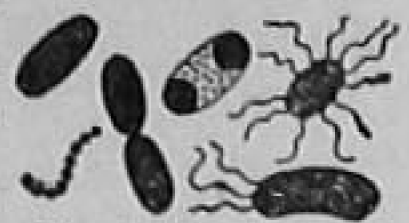
To write by yourself

Use your dictionary to find the best word or groups of words to use in place of the word in italics in each of the following sentences:

1. There were three acts in the *play*.
2. Helen Hayes *played* the leading rôle.
3. Between the acts my companion said that she had been *drafted* to act

ba′con (bā′kŭn), *n.* The flesh from the back and sides of a pig, salted and smoked.

bac·te′ri·a (băk·tēr′ĭ·ȧ), *n. pl.* A large and very important group of very small plants that can be seen only through a microscope. They are found in air, water, and soil, and in the bodies of living animals and plants, etc. Some change dead vegetable matter into food for plants, some are active in yeast, some change sweet milk to sour, and many cause disease. — **bac·te′ri·al**, *adj.*



Bacteria (1,000 times natural size).

bac·te′ri·ol′o·gy (băk·tēr′ĭ·ŏl′ō·jĭ), *n.* The science which studies facts concerning bacteria. — **bac·te′ri·o·log′i·cal** (băk·tēr′ĭ·ō·lŏj′ĭ·kăl), *adj.* — **bac·te′ri·ol′o·gist**, *n.*

bad (băd), *adj.; comparative* WORSE; *superlative* WORST. Not good; evil; wrong; harmful; unfit; ill; as, a *bad* man; he spoke *bad* English; *bad* news; a *bad* plan; a *bad* cold. — *n.* Anything that is bad; as, from *bad* to worse.
bad′ly, *adv.* **bad′ness**, *n.*

bade (băd), *past tense* of BID.

Ba′den (bä′dĕn), *n.* **1.** A state in southwestern Germany. **2.** A town in this state.

badge (băj), *n.* **1.** A mark or sign, usually worn on the coat, to show that the wearer belongs to a special class, group, or rank; as, a policeman's *badge.* **2.** A symbol or token; as, the right to vote is a *badge* of freedom.

badg′er (băj′ẽr), *n.* **1.** A burrowing animal with long claws on the forefeet. **2.** The fur of this animal. — *v.* To tease or annoy persistently like a dog hunting a badger; to worry; as, the lawyer *badgered* the witness.

Badger. (1/25)

Bad Lands (băd lăndz). A rough and barren region in southwestern South Dakota and northwestern Nebraska.

baf′fle (băf′'l), *v.* To check or defeat by confusing; to foil; as, the actions of the enemy *baffled* the general.

bag (băg), *n.* A sack or pouch for holding anything; as, a flour *bag.* — *v.;* BAGGED (băgd); BAG′GING. **1.** To bulge or swell out like a full bag. **2.** To put into a bag. **3.** To take or capture; especially, to kill or capture in hunting; as, they *bagged* two rabbits.

Bag′dad (băg′dăd) *or* **Bagh·dad′** (bȧg-dăd′), *n.* The capital of Iraq.

bag′gage (băg′ĭj), *n.* **1.** The trunks, suitcases, etc., which one takes on a journey; luggage. **2.** The clothes, tents, utensils, guns, etc., of an army.

bag′ging (băg′ĭng), *n.* Cloth for making bags.

bag′gy (băg′ĭ), *adj.;* BAG′GI·ER (băg′ĭ·ẽr); BAG′GI·EST. Like a bag; loose; as, *baggy* trousers.

bag′pipe′ (băg′pīp′), *n.* A musical instrument, used especially in Scotland and Ireland. It consists of a leather bag into which air is blown from a person's mouth by means of a tube. The air then passes from the bag through three or four sounding pipes. One of these pipes gives the melody, and the others (called *drones*) produce continuous low tones. — **bag′pip′er** (băg′pīp′ẽr), *n.*

Bagpipe.

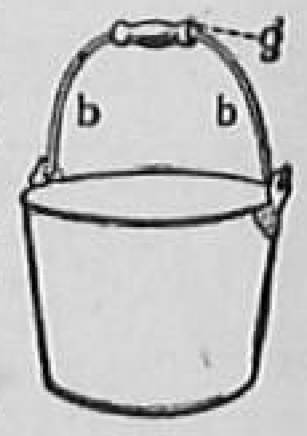
Ba·ha′mas (bȧ·hā′mȧz; bȧ·hä′mȧz). A group of islands northeast of Cuba, forming a British colony.

Ba·hi′a (bȧ·ē′ȧ), *n.* A large seaport city in eastern Brazil.

bail (bāl), *v.* To dip and throw out water from something; as, to *bail* a boat. — **bail′er**, *n.*
bail out. To jump from an aircraft in flight in order to make a parachute descent.

bail (bāl), *v.* **1.** To free a prisoner for a time upon the promise of another person to produce the prisoner again when wanted. **2.** To bring about the release of a prisoner by promising to be responsible for his appearance at a date and place required. The promise is usually accompanied by a pledge or a deposit of money to be forfeited if the agreement is not kept.
— *n.* The pledge or security given to free a prisoner; as, *bail* fixed at $5,000; also, the release of a prisoner on such security.
— **bail′a·ble**, *adj.*

bail (bāl), *n.* **1.** A hoop or ring; a curved piece used as a support for something, such as the cover of a wagon. **2.** The curved handle of a kettle or pail.



b b Bail, and *g* Grip, or Handle, of a Pail.

bail′iff (bāl′ĭf), *n.* **1.** A person who has the care of property, collects rents, etc., for another person; a steward. **2.** A sheriff's deputy or assistant.

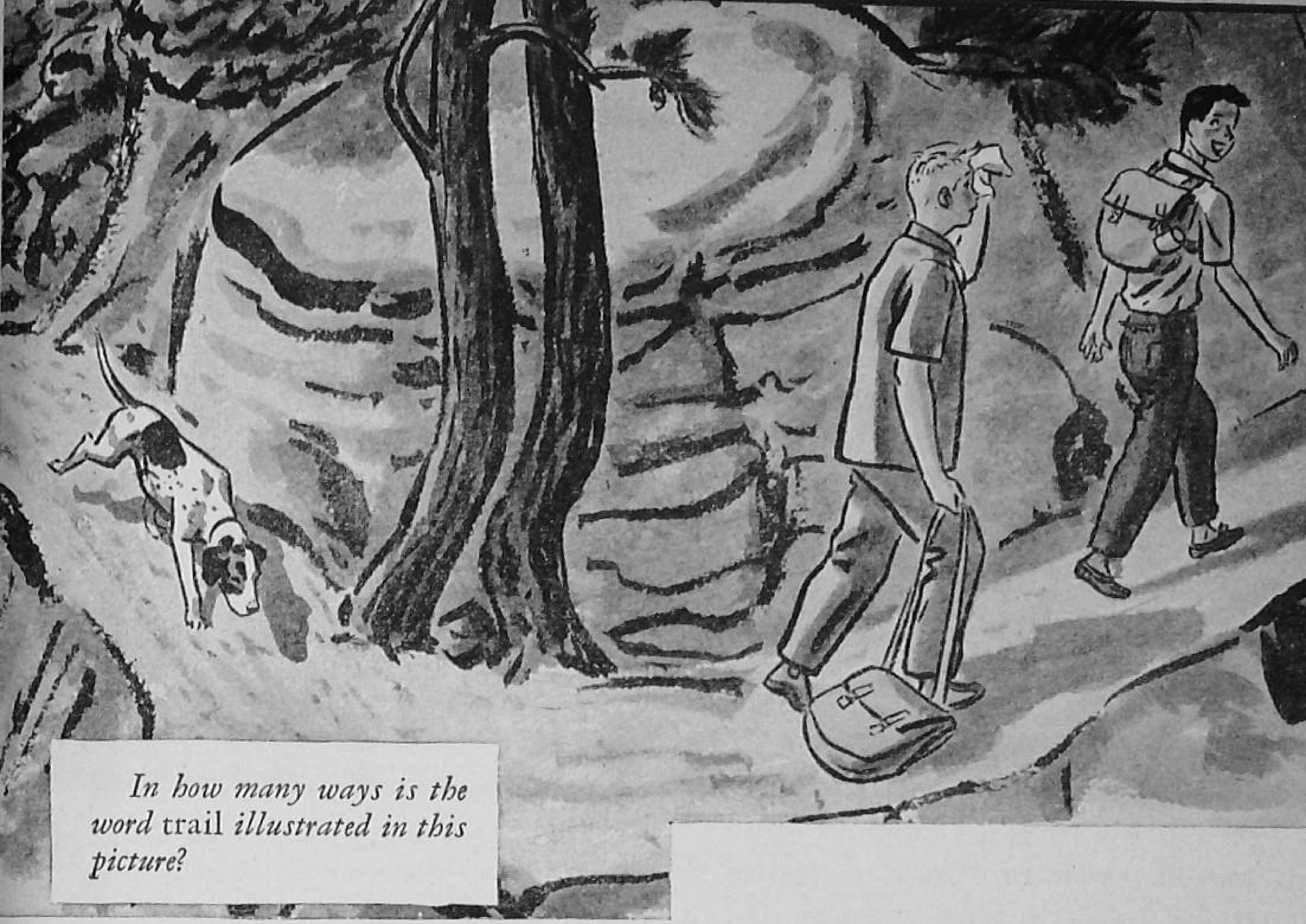
bairn (bârn; bārn), *n.* In Scottish use, a child.

bait (bāt), *n.* **1.** Anything, especially food, used to catch fish or other animals, by tempting them to a hook, or into traps, nets, etc. **2.** Anything that tempts or attracts a person.
— *v.* **1.** To place bait on or in; as, to *bait* a hook or a trap. **2.** To tempt with bait. **3.** To worry an animal by tormenting it with dogs. **4.** To torment by repeated attacks; to harass; as, the crowd *baited* the speaker.

baize (bāz), *n.* A coarse cloth, usually of wool and dyed in plain colors, used especially for covering tables, etc. — **baize**, *adj.*

bake (bāk), *v.* **1.** To cook, or to be cooked, in a dry heat in an oven; as, to *bake* a pie. **2.** To dry or harden by heat; as, to *bake* bricks.

By permission. From Webster's El…



In how many ways is the word trail *illustrated in this picture?*

temporarily as secretary of her club.

4. There was a cold *draft* in the theater.

5. Outside, *draft* horses pulled a snow removal wagon.

6. As we returned to our seats we met a *bluff* old man whom we had known many years.

7. The last scene took place on the edge of a *bluff*.

8. The villain could not *bluff* the heroine into letting him escape with the loot.

9. He gave me *credit* for understanding what he meant.

10. I couldn't *credit* his story.

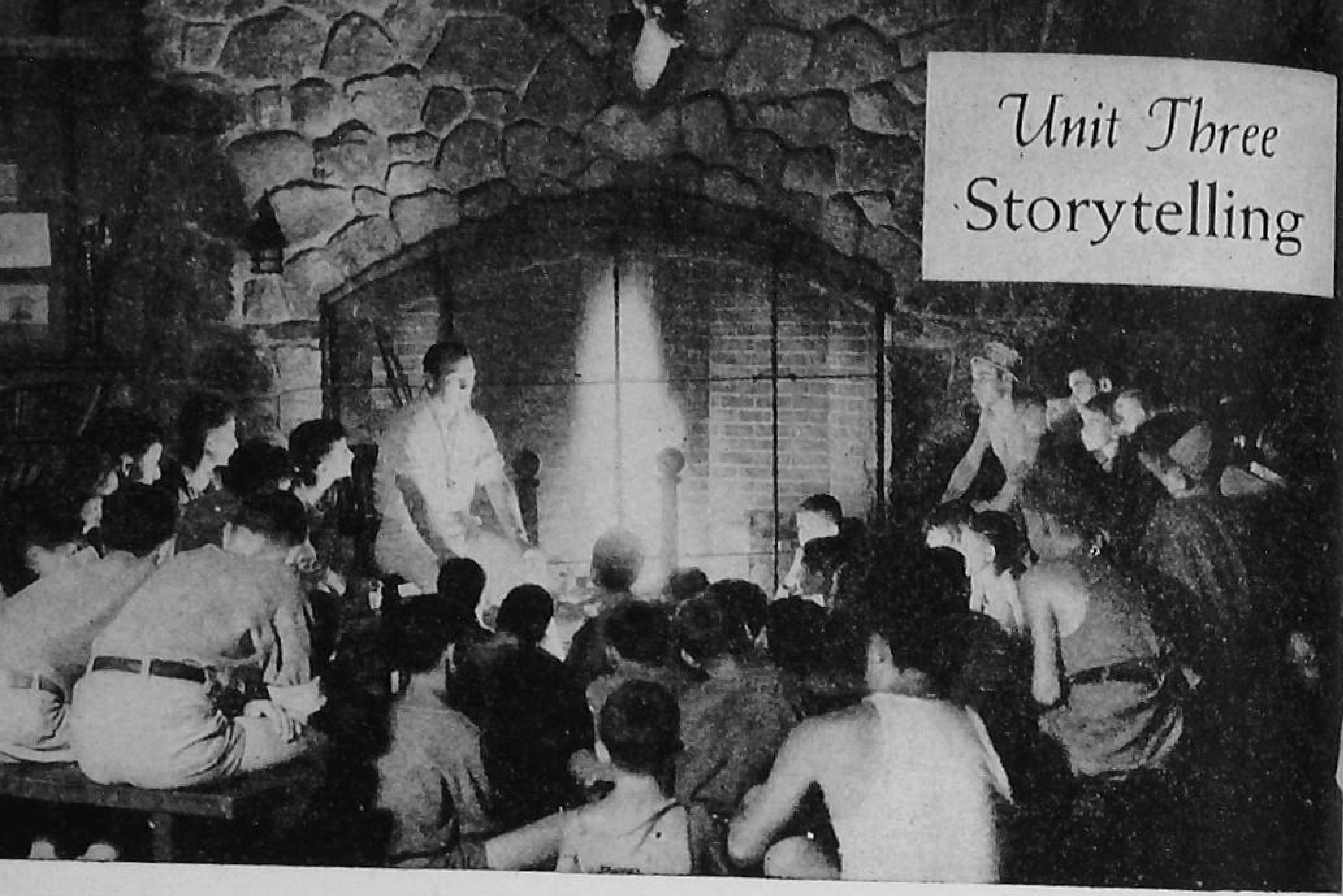
11 He was a *credit* to his community.

12. The store gave me *credit* for the goods I returned

To correct in class

Check your paper as the correct words for each sentence are read.

Unit Three
Storytelling



CHAPTER SEVEN

How to Tell Stories

1. What Makes a Story Interesting?

To read to yourself

A story is different from a report in that it has a point, or a surprise, or an especially exciting event toward which the whole narrative works. In order to arouse the interest of your readers or your audience, you should give early in your story a hint or clue to the point or surprise. To keep the interest at a high pitch, you should save the surprise, the answer to the mystery, or the point of the story until near the end. Every description you use, every fact you give, every sentence of your story should help to increase the interest, make plain any explanation needed, and lead directly to the surprise or the excitement of the ending.

As you read Fred's story, notice how seemingly unimportant details give you necessary information. Do not miss the first clues that are given you. Notice that the interest is increased by giving you gradually an understanding of the mystery.

A TENTH OF NOTHING

My grandfather had gone West as a young man and had done a little prospecting, but all that he had to show for his adventures was a deed to a share in a worthless gold mine. When he was a very old man, he used

to sit by the library window looking at his pear trees and holding a volume of the encyclopedia on his knee. Many times before his death he would tell Dad about the West and show him the deed and the assayer's report which said, "Not a trace of gold, just bauxite."

One Sunday morning last summer my mother looked up from the newspaper. "Frank," she asked, "have you any idea where Pop's mine was located?"

"Not the slightest," Dad replied.

"I suppose you have the old deed somewhere?"

"Probably not. Most of his stuff was thrown away years ago."

"Then the assayer's report was destroyed too?"

"I suppose so."

"How much of the claim did Pop own?"

"About a tenth. But I don't think the proportion is important. One half of nothing is no more than one tenth of nothing," Dad laughed.

Perhaps if he hadn't said that and laughed, Mom would have told him what she had just read. Instead she turned very pink and rattled her paper. "I'll give five dollars to anyone who finds Pop's deed and another five for the assayer's report," she said without raising her voice.

With a whoop Gene and I started for the attic, where we spent a hot and busy morning and found nothing. Out in the shop over the garage we did find the old encyclopedia. Vol. II was missing.

"We'd better start on the guest room next," Gene said thoughtfully. "That was where Grandpop slept, and nobody goes in there much."

"Do you think the furniture is the same?" I asked.

"The dresser is; let's begin on that."

The drawers were empty except for a layer of tissue paper. There was nothing, not even dust, under the paper.

"We could take the drawers out," I said and began tugging at the top one.

When we had the last drawer out, we knelt on the floor and stuck our heads into the frame of the dresser. No paper clung to its sides. No initials or maps were scratched on its boards. It was empty. We began to feel tired and discouraged.

"Where had we better look now?" I asked.

"Let's get these drawers back before we do anything else," Gene replied.

We had the two bottom drawers in place when Mom appeared. From where she stood she could look directly into the dresser frame.

"Wait a second, boys!" she said a little breathlessly. "I never had more than one drawer out at a time. I never before noticed those hinges at the back."

"What hinges, Mom?" I asked stupidly.

"Don't you see?" She was at our side. "Put down the drawer. Get your father's flashlight, Gene! And

Fred, call Dad. He'll want to help us."

Gene beat Dad and me back by a split second.

"Are you afraid you're going to lose ten dollars, Nancy?" Dad asked.

"Did you ever see that?" Mom asked, pointing to the inside of Grandpop's dresser.

"Never," Dad assured her. "There could be something in there," he added doubtfully, tapping the inside of one end.

When the drawers were out again, we saw that at both ends of the dresser the inside walls were really thin partitions with runners to guide the drawers. After a little tugging, the partition at the right folded back. In the space between where it stood in its normal position and the outer wall was more dust than you could find in the whole of Mom's house. And there was nothing else.

"Well," Dad said, "your ten dollars seem safe, Nancy."

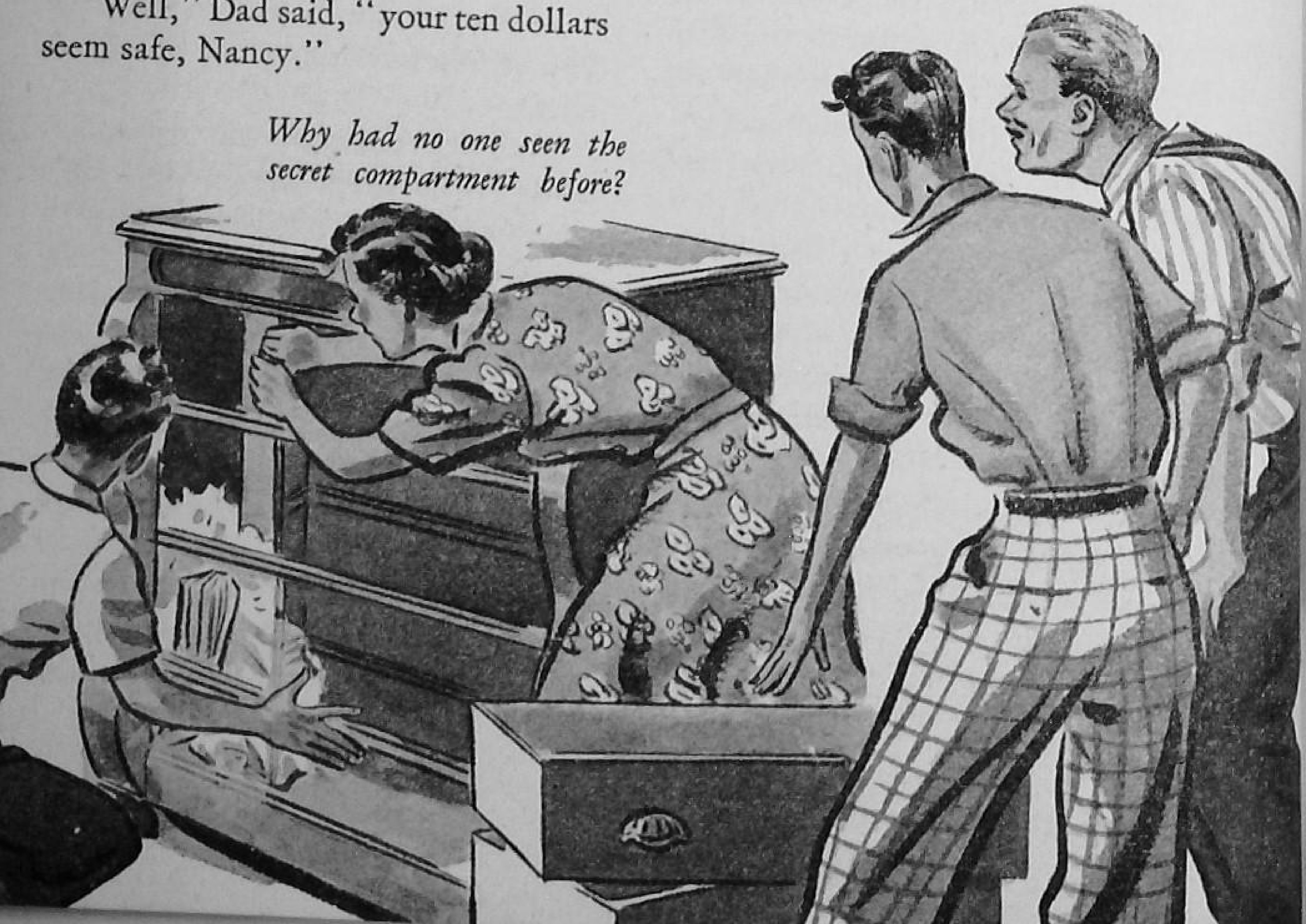
Mom reached inside and began pulling at the partition at the other end of the dresser. It broke in her hand, and Volume II of the old encyclopedia tumbled out.

"There," Mom said and got up quickly with the book in her hand. She didn't even look for a duster. She sat on the edge of the old four poster. She turned the pages quickly till she came to *Bauxite*, and there like a bookmark lay the old deed and the assayer's report.

Dad put his hand on hers. "Was it worth ten dollars?"

"It'll be worth two college educations and a new roof. From bauxite we get aluminum. The aluminum trust is working a tract in the same county as Pop's claim and trying to find the heirs to this very land so that they can get title to this area. 'A

Why had no one seen the secret compartment before?



tenth of nothing,'" she mimicked, "is going to be enough to take two or three wrinkles out of your forehead."

To think over

To help you learn how to tell stories in an interesting way, think of answers to the following questions about the story *A Tenth of Nothing*.

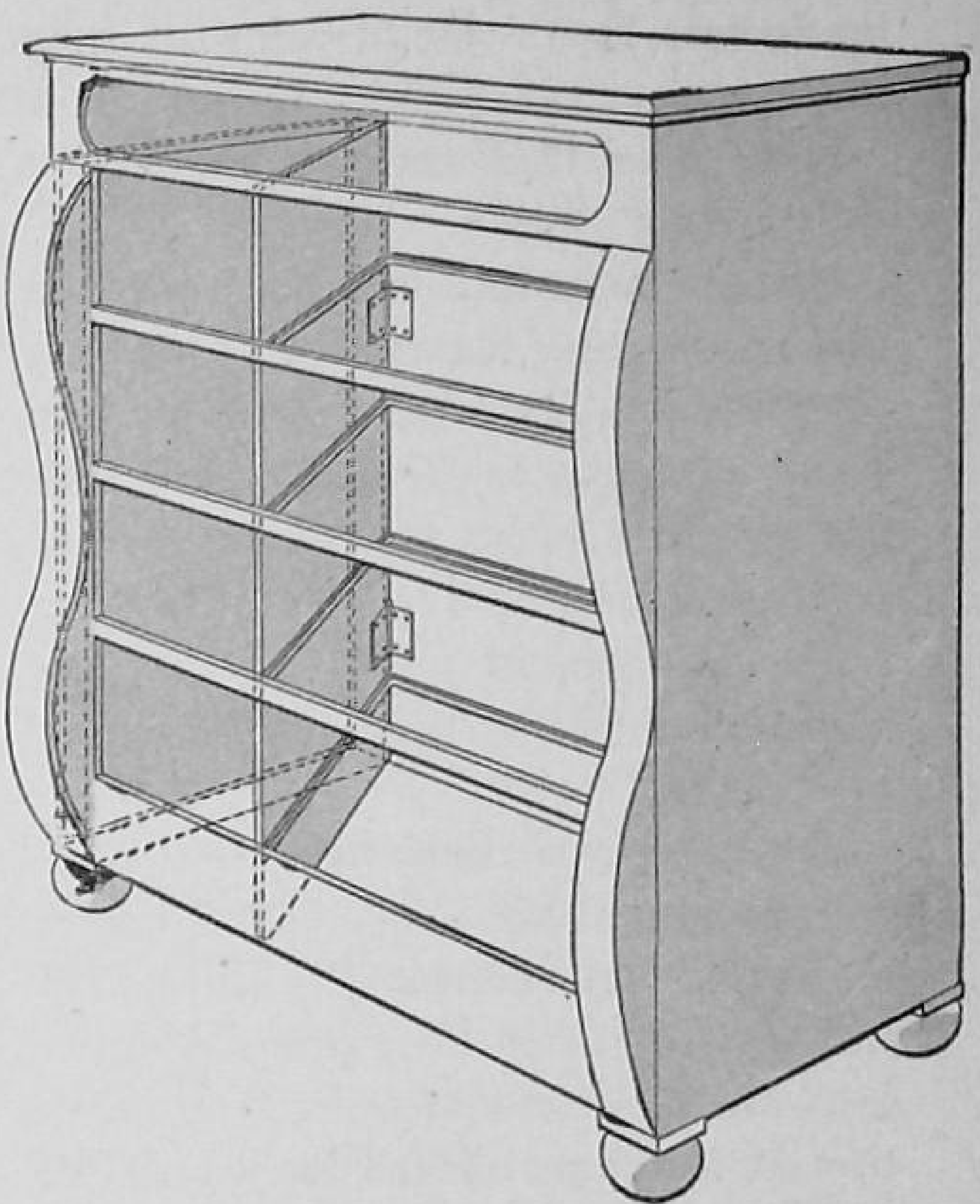
1. What does the first sentence tell you?
2. Where is the first hint about the mystery given?
3. Where does the surprise come?
4. Does the title make you wish to read the story?
5. In what order are the events of the story told?
6. Would the story have been just as interesting if no conversations of the characters had been given? Would it have seemed as real?
7. What are the steps in the search?
8. How do disappointments add to the excitement?
9. When the characters are excited, do they talk in long or short sentences?
10. Are there any unnecessary sentences?

To discuss in class

Help your classmates to answer the questions you have been considering. Listen to see whether others agree with the answers you decided were right. As you listen, think what rules for telling a story in an entertaining way are suggested by these answers.

To write in class

Write nine rules for telling a story well. Use a sentence for each rule. Number your rules and begin each rule on a new line.



The inside of the old dresser

To correct in class

When the members of the class have written their rules, your teacher will ask some of the pupils to read their rules aloud. Listen to see (1) whether anyone has included a rule that you have omitted; (2) whether someone has omitted a rule that you think should be included.

Correct your list. If you are called on, write the final list of rules on the board as the class agrees they should be stated. Check the class list by the rules given on page 341.

2. Choosing Titles, Beginnings, and Endings

To read and think over

Which of the following titles would make you think something interesting is going to be told? Which give away the point? Which sound like the title of a report or an explanation?

1. One Minute Late
2. At a Large Fair
3. Rainy-day Fun
4. Planning a Hike
5. A Ghost with Four Feet
6. A Summer Day
7. The Wrong Suitcase
8. Fright
9. A Happy Accident
10. Three Pennies Too Few

Which of the following sentences would make interesting beginnings for stories?

1. Uncle Jack told us this story when we were very small.
2. Henry took a long breath, held his nose, and jumped.
3. This is a story about my cousin Sue.
4. Six months of teasing rankled in Frank's mind.
5. The last bus disappeared into the twilight.
6. We were waiting for a breeze when the tide turned.
7. Ed told me something that happened to someone he knew.
8. I hope you will think this is a good story.
9. We were in the middle of the trestle when we heard a train whistle.
10. It doesn't pay to be punctual.

The last sentence of a story is even more important than the first sentence. Often it contains the surprise, or the explanation of the mystery, or the point of the story. It should make the story complete and leave the reader with a sense of being satisfied.

It is not easy to judge concluding sentences, because unless you have read the stories you do not know how well the sentences fit the stories. Which of the following sentences seem to you to give a feeling of a neat conclusion that will satisfy the reader? Which seem more suitable for beginnings than endings? Which one is unsatisfactory because it has been used too often? Which seems dull?

1. And so if you are afraid of black cats, don't come near my house.
2. In their ears sounded the boy's laughter — clear and mocking.
3. Nor did I sleep that night.
4. Across the room they scowled at each other.
5. And with his first shave the lad became a man.
6. I know of no better example of a grudge than that of Harry and Frank.
7. Now no one teases her.
8. I was a pretty lucky fellow to be in my cozy bed that night.
9. Five dollars! It was a fortune!
10. And they lived happily ever after.
11. And that is the end of my story.
12. That is all that happened.
13. It really happened like that.
14. Ever since, we have believed him.

Do any of these sentences suggest narratives which might go before them?

To discuss in class

Which titles suggested reports or explanations rather than stories? Which gave away the point? Which of the beginnings would make you want to read or hear the rest of the stories? Which of the concluding sentences sounded as if they would satisfy the reader?

To read and think over

Read the following opening paragraphs of stories and decide how you would add to one of them to make an interesting story. How would you apply the rules you made for telling stories as you complete the story? Make a title for the story and improve the opening paragraphs in any way you think best. Try to make a satisfying and lively conclusion with your last sentence.

1. Lady was the children's horse. Harnessed to an old surrey, she had taken two generations of Crosses safely around the countryside. Nothing we could do ever forced her out of a leisurely walk. When we wanted really rapid transportation, we had to invite Dad to ride with us. He would climb into the driver's seat, pick up the reins, and say, "Lady, Popocatepetl!" and Lady would strike into a swift trot.

We tried in vain to learn the magic word —

2. Red Mason climbed slowly out of the pool, pulled a bathrobe around his shoulders, and sat down to watch the next event. He had just won the hundred-yard race, and he couldn't remember a happier moment. Now that he had shown he could hold his own in a sport, life at school ought to be a lot more fun. His pleasure was short lived, for —

3. It was really all my fault. I didn't need another compact, but these were a special bargain, only $1.98. I had my Christmas money in my purse and hesitated only a minute. When the sales girl handed me my package, I was so pleased with my purchase that I took the compact out of the envelope, threw the envelope and sales slip away, and dropped the compact into my handbag.

At the door I met Maggie Cole. "Have you seen the compacts at Cooley's?" she asked. "They're only a dollar and they're just like those we saw at Smather's the other day for $3.00."

"Not like this?" I asked and showed her the one I had just bought.

"Exactly!" she laughed and went on her way.

I couldn't resist going to Cooley's to see whether I could have saved ninety-eight cents more. As I stood by the counter looking at them and deciding they were the same, I pulled my new compact out of my bag. There was no difference. I put my compact back and with a sigh turned to go. A heavy hand fell on my arm. "Oh, no, you don't, young lady," a harsh voice said.

How did she prove the compact belonged to her?

To carry out in class

Be prepared to complete one of the stories above or another that you prefer. If you are called on

1. Give the title of your story.
2. Tell your story.
3. Speak distinctly and not too rapidly in a tone loud enough to be heard throughout the room.
4. Ask for suggestions to help you improve the next story that you tell.

Listen as others tell their stories to see whether

1. The title is interesting, brief, and not too revealing.
2. The opening sentence is interesting.
3. A clue to the ending is given early.
4. The surprise or point of the story is given near the end.
5. Exact words of the characters are quoted.
6. The action is made to seem swift and exciting as the end draws near.
7. Unnecessary sentences are avoided.
8. The last sentence is satisfying.

If you need more practice in choosing titles, beginnings, and endings, turn to Exercises I A, I B, and I C, on page 102.

3. Keeping a Story Moving

To read and think over

When you tell a story, make every sentence advance the story. Do not repeat ideas. Omit ideas, no matter how interesting, that do not in some way bring out the point of the story.

How would you improve this story?

1. Fanny and Leo Desmond needed sixty cents to buy glass for the windows of a clubhouse they were building in their back yard.

2. "We have only ten cents apiece left each week after we pay for lunches and other expenses," Leo said as they walked to school.

3. "If we each save ten cents a week," Fanny began.

4. "It would take three weeks," Leo finished. "But," he added, "you know it would take much longer. Something extra is always coming up."

5. "I know," Fanny agreed. "It took ages to save enough for the nails and boards. We need a little luck."

6. Leo was a boy scout and had been to scout camp during the summer.

7. "Luck," grunted Leo.

8. "Luck!" Fanny squealed and stooped to pick up a crumpled dollar bill lying in the gutter by the crossing.

9. "It's almost too good to be true," Leo said thoughtfully.

10. "But it is true," Fanny gloated.

11. "Now we'll get the clubhouse glassed in before the cold weather."

12. "If nobody claims the dollar," Leo warned her.

13. They showed the bill to the policeman at the corner and left their names with him.

14. At school they reported the find to the school secretary, who told them that if no one claimed the money within a week they could consider it theirs.

15. It would take more than three weeks for Leo and Fanny to save the sixty cents out of their allowances.

16. When a week had passed without any word from the loser, Leo and Fanny went to the hardware store.

17. "We may as well get glass for the two cracked panes as well as for the broken ones," Leo suggested.

18. "That's a good idea," Fanny assented.

19. Mr. Crane, the hardware dealer, agreed to supply eight panes of glass for eighty cents.

20. "We can get glass for the cracked panes, now," Leo said.

21. "We can have a soda apiece on the way home," Fanny planned as she handed Mr. Crane the dollar. "I've saved so long for boards and nails and hinges that I've forgotten how a soda tastes!"

22. "I haven't," Leo retorted, as Mr. Crane came back toward them, "and I want to be sure that I never do."

23. Fanny was learning to tap-dance. She hoped to have a part in the school play.

24. Mr. Crane looked troubled.

25. "Do you remember where you got this bill?" he asked.

26. "Yes, of course we do," Fanny replied, and she explained how she had found it.

27. "I'm sorry for you," Mr. Crane said, "but the bill is counterfeit."

28. "Then it isn't worth anything?" Fanny asked sadly.

29. "No, I'm afraid it isn't."

30. "Then we made you cut that glass for nothing," Leo said. "I'm sorry about that."

31. "That's all right, I can sell the glass to someone else. I'm just sorry to have to disappoint you."

32. "We weren't very lucky after all," Leo said, as they left the store.

33. They walked home without saying anything more. Mr. Desmond was raking leaves as they came into the yard.

34. "Where's the glass?" he asked, leaning on his rake.

35. When they had explained what had happened, he asked to see the bill. He looked at it carefully, turning it several times. Finally he smiled.

36. "This is one of a series of bills that the bank has been warned about. It may turn out to be an important clue in catching the counterfeiter. I'll give you a real dollar for this one. Then if you two are eligible for part of the reward offered for catching the counterfeiter, you can pay me back."

37. "Then we really were lucky to find that bill!" Fanny exclaimed.

Which sentences would you omit because they give ideas that are not needed in the story? Which sentences would you omit because they repeat something that has already been told? What would you say if you told in the words of the characters the conversation that Leo and Fanny had with the policeman or with the secretary?

To write in class

Write the numbers of the sentences that you would omit. Then plan either the conversation that took place when Leo and Fanny showed the bill to the policeman or the one that they had with the school secretary. Try to make the conversation sound real, and try to indicate the gestures of the characters.

To carry out in class

When you are called on, read the story, leaving out the sentences that you think should be omitted. At the proper place in the story give the conversation you planned. Then continue to the end, leaving out any other unnecessary sentences. Find out whether the class (1) agrees with the omissions you made and (2) thinks you know how to make conversations sound lifelike.

Listen while others read the story to be sure that they have made the proper omissions and have made their characters talk naturally.

Before you hand in your paper, correct any mistakes you may have made.

4. Using the Right Order in Telling a Story

To read to yourself

In order to help your listeners to follow a story easily, you should try to relate the events in the order in which they took place, or that you imagine they took place.

What changes in the order in which events are related should be made in the following story?

1. One day Mother said at the breakfast table, "I'm not in the least alarmed, but the would-be humorist in this family might as well resign

himself to disappointment. 2. I shan't give my watch another thought until by some sleight of hand it reappears. 3. I know exactly where I put it for safe keeping. 4. It was an unusually safe place. 5. And I expect to have it returned to that exact spot with no questions asked or answered."

6. Mother always takes her wrist watch off when she is doing something that might hurt it. 7. She doesn't, however, often bother to put it away carefully. 8. It therefore sometimes appears in strange places. 9. The younger members of the family have been taught that it is bad form for them to make any reference to this carelessness. 10. Warnings, however, sometimes fall on deaf ears with strange consequences. 11. Dad is supposed to be the only one who can tease her about it. 12. Everybody was in the dining room at the time, including the two half-grown tiger cats, Tom and Jerry, who are Mother's special pets.

13. "I think I'm right (correct me if I'm wrong) in saying that there is only one humorist specializing in wrist watches in this family," Dad said carefully. 14. But nobody corrected Dad. 15. "In that case," he went on after a moment, "I would advise the owner of the wrist watch to give its place of hiding careful attention."

16. "I'm not going to be caught that way either," she smiled. "I shall expect to find my watch in exactly the same place where I put it yesterday afternoon when I finished mending Bud's glove."

17. "Where do you think you put it this time?" Dad asked.

18. "You can't fool me," Mother laughed. "I've been caught too many times."

19. "Have you any idea where your mother put the watch, Bud?" Dad asked me.

20. He questioned Edith in the same way.

21. "No, sir, I haven't," I answered.

22. "It's well understood, isn't it, Bud, that for anybody else to hide your mother's watch isn't funny?"

23. "Yes, sir," I said and felt very lucky, for I hadn't even thought of the watch for weeks.

24. The next morning at breakfast, Mother said, "Thank you for my watch, Edward, but I don't think a brick hearth is a safe place to put it. 25. And it isn't where I left it. 26. I think you ought to play fair and put it back where you found it."

27. "You're talking to an innocent bystander, my dear. 28. I haven't seen your watch since the time I fished it out of the wastebasket in the guest room last week."

29. "You know very well I never put my watch in the guest room wastebasket!" 30. "Edward Harlow!" Mother exclaimed. "I don't think this is funny!"

31. After Dad had gone, Mother said to me, "Bud, you're sure you're right; you haven't anything to do with my watch, have you?"

32. "Yes, I'm sure as anything," I said.

33. "I can't make your father listen to reason where that watch is concerned."

34. "Concerning your watch anything is possible," Dad insisted and started for the office.

35. "I must admit," she added, "that there is something on his side; I have a fatal habit of putting it away too well."

36. "Can't you tell me where you put it this time?" I asked. 37. "I might get a clue that would help you."

38. "It'll have to be a secret between us," Mother said, "for your father would be sure to think it a silly place."

39. "I won't say anything about it to Dad," I promised.

40. "Well then, when I finished your glove I was going to make cranberry sauce. 41. So, of course, I didn't want to wear my watch. 42. I had my workbasket in my lap, and I decided to put my watch on the bottom of it under my sewing things. 43. I knew it would be safe there from burglars if I went out and forgot to put it on. 44. He would be as likely to use a workbasket as to plow a ten-acre field. 45. What I can't understand is how your father even looked for it there."

46. "Dad wouldn't touch your basket," I agreed, "but somebody else might."

47. "Now just who would that be?" Mother wanted to know. 48. "Will you let me make an experiment? 49. Let me set a trap just as they do in detective stories."

50. "Well, if you promise not to take the basket out of my room ——" Mother gave in.

51. "You didn't think there was any risk in hiding it in your basket the other day."

52. "Not if it involves any risk to my watch."

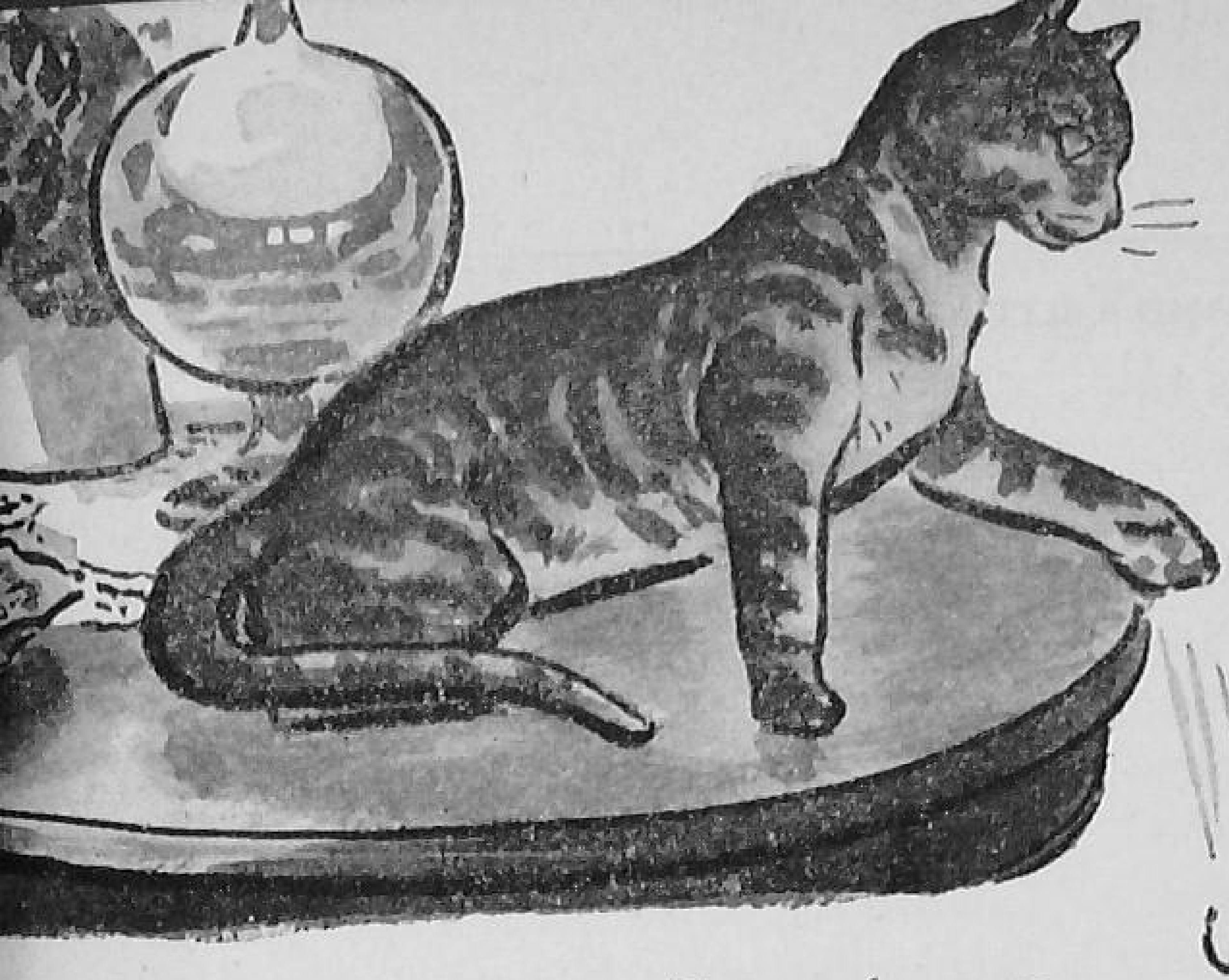
53. In the middle of the morning I saw one of my suspects enter the house. 54. Shortly afterward the second followed. 55. I gave them time to do their work before I tiptoed up to Mother's room. 56. Through the partly open door I saw one practical joker approach the basket, listen intently, and begin to feel about in it.

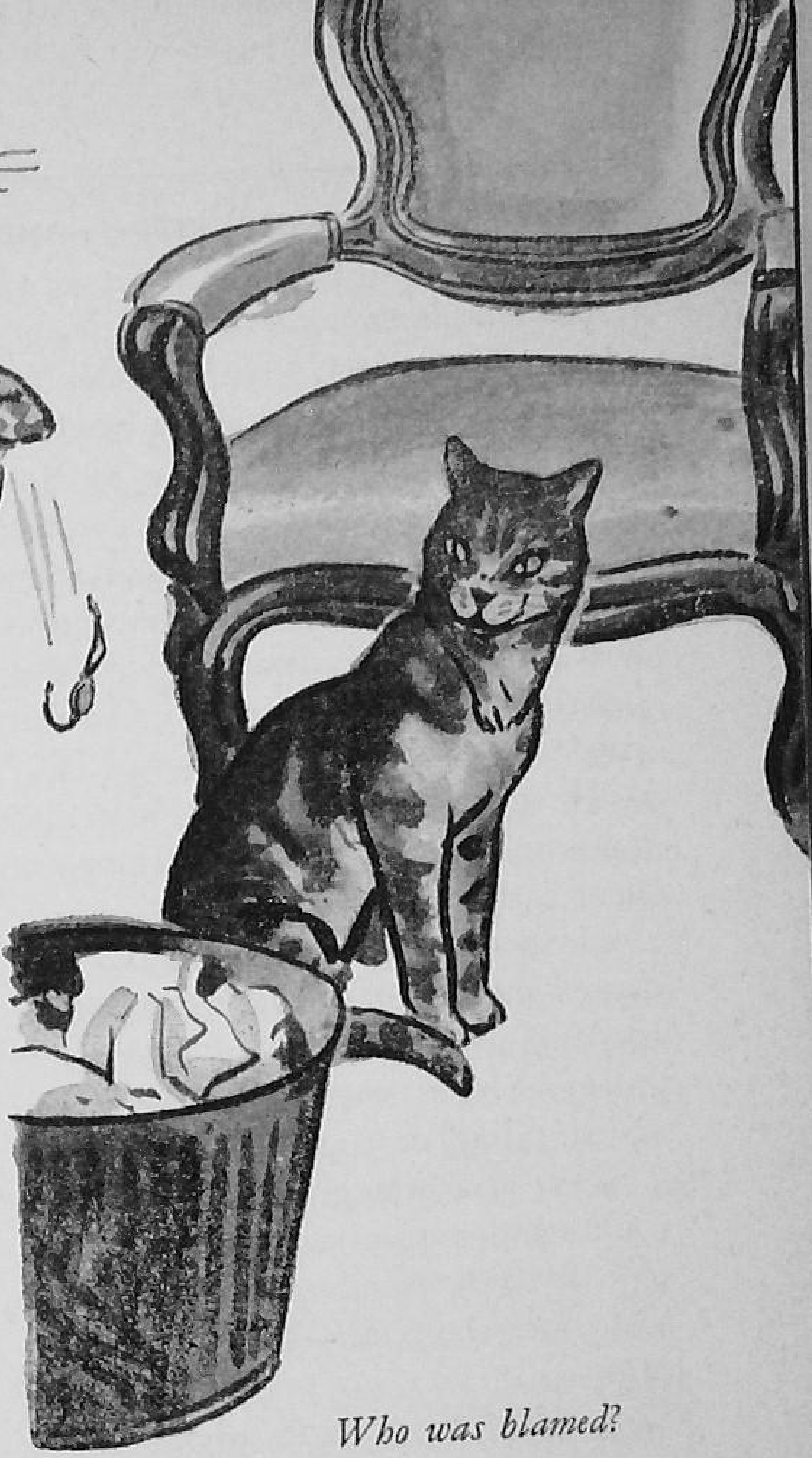
57. I put the watch in the basket and covered it with sewing things. 58. To be sure that the watch couldn't fall far and be hurt if the thief dropped it in taking it out of the basket, I put the basket on a soft rug on the floor. 59. Then I left the door to Mother's room partly open and went away.

60. I ran for Mother, calling, "I know who took your watch. 61. Come softly. 62. He's taking it again."

63. "You sinners!" she exclaimed. "Stop that this minute!" 64. Mother dusted the flour off her hands and came after me murmuring threats. 65. When she looked through the doorway, she gave a little squeal.

66. Jerry raised his eyes to her face





Who was blamed?

and turned back to Tom, who was shoving the watch softly along the rug.

67. "Well, anyway," I comforted her, "you can always find it if it's ticking, by letting Tom and Jerry look for it."

68. "Good grief," groaned Mother, "now I've got to find a place to leave my watch that is cat-proof as well as husband-proof!"

With which sentence would you begin the story? How can you tell which sentences in the story are printed in the wrong order? What do you think is the order in which the events of the story took place?

To write in class

List the numbers of the sentences in the order in which you think they should be given.

To discuss in class

When you are called on, read the story in the order in which you think it should be told. Explain if you are asked to do so why you selected the order of sentences you have used.

Listen while others read their rearrangements to see whether the order given presents the events in the order in which they took place.

When the correct numbering of the sentences is given, mark any errors that you made. If you do not understand why the order you have used needs to be changed, ask courteously for an explanation. If you need more practice, turn to Exercise I D, on page 102.

5. Planning, Writing, and Telling Your Own Story

To read and decide by yourself

In order to decide what story you should tell your class, think of things that have happened to you recently, or interesting or amusing experiences of others that you have heard about. Perhaps the pictures in this chapter will suggest stories to you. Answering the questions below may also help you.

1. Have you been disappointed for a moment only to have your disappointment turn into good fortune?
2. Have you made a mistake that caused merriment to others as well as to you?
3. Have you seen something very amusing happen to someone else?
4. Have you been greatly surprised by some strange occurrence?
5. Has some member of your family had some especially exciting adventure?
6. Is there an anecdote about one of your ancestors that would amuse your class?
7. Have you read a story that your class would enjoy having you retell?
8. Have you had some alarming experience which proved to be amusing?

Preparing to write

First think of the ideas you will use and decide exactly what the surprise or point of the story will be. Then carry out the following directions:

1. Write rough notes of the ideas in the order in which you happen to think of them. Star the surprise or point of the story.
2. Number the ideas in the order in which you will tell them. Check your numbering by asking yourself, "What happened first? Have I numbered that 1?" Then ask yourself, "What happened next?" The most exciting or surprising idea should have the highest or almost the highest number. It will be the idea that you starred.
3. Test your ideas to be sure that you have not included any unnecessary ones. Cross out any that you could omit.
4. Think of an opening sentence that will make your audience wish to find out the rest of the story.
5. Think of a clue that you can give in one of the early sentences. Be careful to phrase it so that it helps to keep the story moving and yet does not give away the point of the story.
6. Plan the other sentences you will use.
7. Try to make the action seem rapid when exciting points are reached. When the same thing happens more than once in your story, why should you try to make the repetitions shorter and shorter? How can you use a temporary disappointment to add excitement to your story?
8. What conversations of the characters can you give in their own words?

9. When will you plan to tell the surprise or explain the mystery? Think of the exact words you will use to make this sentence exciting and satisfying.

10. Plan a title that will interest your readers without giving away the point of the story.

Writing your story

Keep the numbered list of ideas that you made in front of you as you write. Work slowly and think of the best way to express each idea. Ask yourself the following questions:

1. Have I told the events in the order in which they happened?
2. Have I included all the ideas that are needed to make the story clear, entertaining, and exciting?
3. Have I included anything that does not help to keep the story moving or make the characters seem real?
4. Have I told the most important remarks of the characters in their own words?

When you have finished writing, test your work by the following questions:

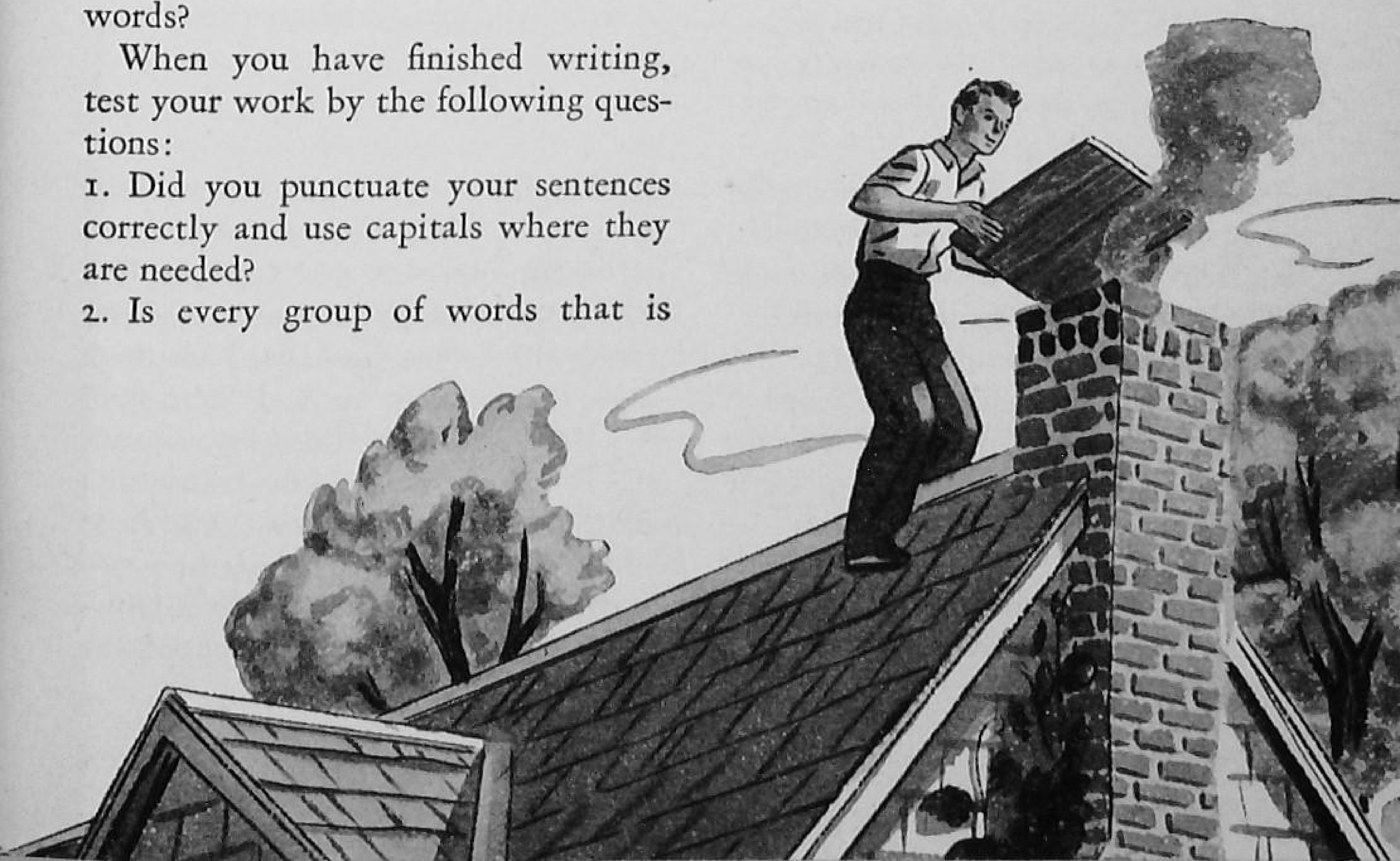
1. Did you punctuate your sentences correctly and use capitals where they are needed?
2. Is every group of words that is written as a sentence a real sentence with a subject and a predicate? Does any such group contain more than one sentence?
3. Could you make your title more interesting without making it too revealing?

To practice at home

You will probably find that reading your story aloud several times will help to fix it clearly in mind.

Do not try to memorize the story exactly as you wrote it. Try rather to keep the whole picture of what happened so clearly in mind that it will be as vivid to you as if you were watching the events take place as you tell your story. Try not to look at the list of ideas from which you planned your story.

What might happen?



To read to yourself

When you tell a story, try to speak clearly. Learn to pronounce correctly the words you use. Speak loud enough to be heard throughout the room. Practice until you can give your voice a pleasant tone and vary it. When you use the words of your characters, try to sound like the persons who are speaking. After you have told your story, be ready to answer any questions your classmates may ask.

Listen as others tell their stories. Did they follow the rules for storytelling? What suggestions can you give that will help them to improve their stories?

To discuss in class

What particular things in storytelling does the class as a whole do best?

In what ways should pupils try to improve their work?

Have the families of the storytellers enjoyed the practice of telling stories at home? Which kinds of stories did they seem to like best? Why?

Ask your class for suggestions that will help you to make the next story you tell an improvement over this one. If anyone corrected your pronunciation of words beginning with *wh* or *th*, practice the verses on page 176. If other criticisms of your speech are made, look at pages 164–167.

★ ★ ★ CHAPTER EIGHT ★ ★ ★

Paragraphing and Punctuating Direct Quotations

1. A Test to Find Out How Well You Remember What You Have Learned

To decide by yourself

In the following story where should new paragraphs begin? Where should quotation marks, apostrophes, and other marks of punctuation be used?

1. Amid the downpour of rain Joe slipped his bicycle under the ledge of rock and crawled in where the slit widened. 2. Beyond was a fairly large space. 3. Joe looked in. 4. Yes two sharp eyes were blinking at him. 5. In a second he saw a man a tramp in deep contentment. 6. Hello sir said Joe. 7. Umph spat out the tramp. 8. How long do you think itll be raining? ventured Joe. 9. Till it stops grunted the tramp. 10. After a long silence Joe questioned are there many such caves around here pal? 11. Yes lots of em Im sorry to say. 12. Too bad drawled the tramp you didnt find a different one. 13. Sleep on my friend. 14. Ill not disturb you answered Joe. 15. How do I know youre not a police officer snapped the

tramp. 16. Dont worry about that pal. 17. Even if you arent snarled the tramp how would you like it if a stranger an intruder came crashing in on your front porch if you were napping there? 18. No my friend I shouldnt, but you surely wouldnt want me to get drenched. 19. Yes maybe youre right answered the tramp but please keep quiet pal so that I can hear the beautiful sound of the rain. 20. So like a tramp said Joe to himself.

To think over

Answer the following questions:

1. How many persons are quoted directly?
2. With what sentence does the first paragraph end?
3. Rewrite the first paragraph, punctuating it correctly.
4. Rewrite the sixth, seventh, eighth, and ninth sentences, inserting quotation marks and other necessary punctuation.
5. In the sixth sentence did you find any word that should be set off by commas? What was the word?
6. Can you find any words in the thirteenth and eighteenth sentences that should be set off?
7. What are these words called?
8. In the fifth sentence did you find a word which should be set off by commas? What was it? What is it called?
9. Write three words which you found in which apostrophes should be used. What are these words called?
10. In what six sentences should the first word be set off by a comma? What were the words?

To discuss and check in class

When your turn comes, be ready to give your answers.

To write in class

Copy the story, making it correct in every detail of punctuation and paragraphing.

To check your work

As your teacher or a classmate reads the story with correct punctuation, correct your paper. Place a circle around any mark of punctuation that you change.

Your teacher will ask, "How many made no errors? How many made one error?" She will go down the score until half the class has answered. Then she will place on the board the lowest score made by anyone in the upper half of the class. Did you score with the upper half of the class?

2. Paragraphing Direct Quotations

To read to yourself

Not cheered at all by the summons, they paused upon the short flight of stairs to hold counsel.

"Who'll go in first?" asked Tadpole.

"You — you're the senior," answered East.

"Catch me. Look at the state I'm in," rejoined Hall, showing the arms

of his jacket. "I must get behind you."

"Well, but look at me," said East, indicating the mass of clay behind which he was standing. "I'm worse than you, two to one; you might grow cabbages on my trousers."

"That's all down below, and you can keep your legs behind the sofa," said Hall.

"Here, Brown, you're the show figure; you must lead."

"But my face is all muddy," argued Tom.

"Oh, we're all in one boat for that matter; but come on; we're only making it worse, dawdling here."

"Well, just give us a brush then," said Tom.

Little better for the brushing, he knocked timidly on the study door.

To decide by yourself

1. How many persons talked in this conversation?

2. At what points were new paragraphs started?

3. What reason could you give for setting off the first and the last sentences of the passage as separate paragraphs?

4. Why don't the words "I must get behind you" and "I'm worse than you" begin new paragraphs?

To discuss with your class

Help your class to answer the questions above. What two rules for paragraphing direct quotations in a story do they suggest? If you are asked to do so, write these rules on the blackboard in correct sentences. Check your rules by those given on page 342.

To write in class

Copy the following passage, paragraphing it correctly:

"Let's have a secret language," said The Duffer to the boys in the cabin. "Then no one can know what we're talking about." "I name the cabin *barnacle*," began The Puffer. "Let's call every boy a *biffer*," suggested The Huffer. "*Barker* will do for the dog," added The King Swank. "Add *bim* for the fire in the fireplace," said The Clinker. "I vote to call the oil for the lamp *baff*," put in The Blinker. "There's the pond outside," said The Duffer. "Let's call it *blop*." "And we'll name the water *blup*," invented The Blinker. "Good enough for one afternoon," concluded The King Swank. "The meeting is adjourned." The group pulled the door shut and went off home. Just as the various members were sitting down to supper, however, there came an excited yell from The King Swank, who ran by screaming, "Biffers, biffers, come out! The barker's knocked the baff into the bim. If you don't grab pails and get some blup from the blop the bim'll wipe out the barnacle."

To check your work

As your teacher or a classmate reads the passage with correct paragraphing and punctuation, mark a small circle around each error that you made. Then correct the error without erasing. Find out why you were wrong. Hand in your paper.

3. Punctuating Direct Quotations

To think about and write by yourself

Read the following sentences:

1. "I'm leaving," said I.
2. "Where are you going?" asked Mabel.
3. "I'm going to explore the cave," I replied. "Do you want to come along?"
4. "Don't go there!" Mabel exclaimed.
5. "Why not?" I asked.
6. "Father said, 'Don't go near that cave,' and he meant what he said," Mabel warned me.
7. "Then I won't go," I agreed, "for I know father too well to disobey him."

In answer to the following questions, write five sentences which will be rules for punctuating direct quotations. Be sure that you write complete sentences, not groups of words dressed as sentences.

1. How are the words of a speaker indicated?
2. If a comma, question mark, or exclamation point follows the direct quotation, when is the following word begun with a capital and when with a small letter?
3. If explanatory words such as *I replied* or *I agreed* divide a quotation, when is the second part of the quotation begun with a capital letter and when not?
4. Are quotation marks placed outside or inside other marks of punctuation that set off the quotation?
5. If a person who is being directly quoted quotes what another person has said, how is the quotation within a quotation indicated?

To discuss with your class

When you are asked to do so, read the rules which you have written. When the class has agreed what the rules should be, write them on the blackboard if your teacher asks you to do so. You may check your rules with those given on page 342 to see if any important suggestions have been omitted.

To test whether you can follow the rules

Copy the following passage, paragraphing and punctuating it correctly. Refer to the rules if you need to do so.

Just leave your car for an hour, sir. I'll have it ready for you said the service operator cheerfully. Our boss always tells us Give the customers quick service. Are you sure that you can have it then asked Mr. White. I must get along on my trip. I have a boss, too. He says Get over the ground men. Get over the ground. The service man grinned and replied that's good for our business. The more miles you cover, the more service we have to give. You're right answered Mr. White but we fellows have to get around to get business. I'll be back in an hour. Mr. White strolled across the street and stopped

to buy a paper. What's new he asked the newsman. Not much the man answered except for the storm. This headline says Ten houses unroofed by wind. Huh snorted Mr. White. Nature's like some people I know. They do more damage blowing around than an army can repair. I agree with the man who said Use your mouth to eat with. Saves trouble. That's not so bad answered the newsman. How's your appetite?

To check your work

As the correct paragraphing and punctuation of the passage are read by your teacher or a classmate, mark a small circle around each error that you have made. Correct your paper without erasing. Ask for an explanation of any paragraphing or any punctuation mark that you do not understand. Hand in your paper.

For more practice turn to Exercise II A, on page 104.

4. Punctuating *Yes* and *No*, Nouns of Address, and Appositives

To read and think about

Read the following pairs of sentences:

1. No school will be held today.
   No, school will be held today.
2. Please get behind George.
   Please get behind, George.
3. Jim's collection stamps was most interesting.
   Jim's collection, stamps, was most interesting.

You can easily see that the two sentences in pair 1 are different in meaning. What shows the difference? How is the fact that a person is spoken to shown in one of the sentences in group 2? What difference in meaning is made by the comma? Which of the two sentences of group 3 is clearer at the first reading? Why? Of what use is the word *stamps?* What other word in the sentence does it tell about?

A noun used in a sentence to speak to someone by name is called a *noun of address.*

The words *sir, madam, mister,* and similar words are often used as nouns of address. A noun of address is set off by a comma from the rest of the sentence.

The word *yes* or the word *no* where it is the first word in answer to a question is set off by a comma from the rest of the sentence.

A word or group of words put after a noun to explain it is called an *appositive.*

Appositives are set off from the rest of the sentence by commas.

To write by yourself

Rewrite the following sentences, inserting all necessary punctuation:

1. Ann is this book *Westward Ho* the one you wanted asked Virginia.
2. Yes that's the one said Ann. Where did you find it Virginia?
3. It was here behind the big books the encyclopedia Virginia replied.
4. Now we must find Sally Ann said.

Sally you little wretch are you hiding?

5. No I'm not answered Sally laughingly as she stepped out from behind her hiding place a big bookcase. What do you want?

6. I want you young lady Ann retorted. Are you ready to go?

7. Yes I'm ready your majesty Sally sniffed. Why put on airs Ann?

8. I'm not snapped Ann. I've got to go to Brown and Sharp the jewelers before five o'clock. If you don't want to come Sally you can just stay here. Are you coming or staying?

9. Yes surely Ann the young tease snickered, sitting down comfortably. Are you really in a hurry madam?

10. Yes I am Ann replied and I'm going. Come on Virginia. Just let the provoking thing stay here alone.

To discuss with your class

What words in the conversation are nouns of address? What words or groups of words are appositives?

Read part of the conversation as you are asked to do so. When the class has agreed what the punctuation of a sentence should be, mark a small circle around any errors which you have made. Correct your paper without erasing. Hand in your paper after being sure that you know how to apply the rules so that you will not make the same errors again. For more practice, turn to Exercise II B, on page 105.

5. Punctuating Parenthetic Expressions, Writing Contractions, and Using What You Have Learned

To read to yourself

Read these pairs of sentences:

1. The work was only half finished by noon.

   The work was, indeed, only half finished by noon.

2. We all saw that our help was needed.

   We all saw, of course, that our help was needed.

3. We could not help very much.

   We could not, however, help very much.

4. No one had gone home.

   No one, as we heard later, had gone home.

5. "What is to be done?"

   "What," asked Bill, "is to be done?"

In which of the sentences that you have read do you have to pause and interrupt the thought while you read one or more words? How are these interrupting words set off? If the interrupting words come within a sentence in a direct quotation, how are they set off?

A word or group of words which breaks into a sentence and interrupts the thought is called a *parenthetic expression.*

A *parenthetic expression* is set off by commas.

You have already learned that a contraction is a shortening, usually of

two words into one. In writing conversation you need to write many contractions, because all persons contract many words when they speak.

In writing a contraction, use an apostrophe whenever you leave out one or more letters.

Think how you would write the contractions of the following words:

do not	have not	is not
you had	cannot	you are
they are	I am	it is (2 ways)
are not	does not	she had
must not	I shall	you have
we have	shall not	we are
we will	will not	

To write by yourself

Punctuate the following sentences. Make contractions to stand for the words printed in italics.

1. We *could not* of course stay there very long.
2. Father however *did not* have to hurry.
3. Our friends as I told you *would not* wait for us.
4. *They are* always it seems in a hurry.
5. Their haste nevertheless *does not* seem sensible.
6. *It is* nonsense to me at least always to be rushing.
7. *I have* never up to the present time found that rushing helps me.
8. Please tell me what in your opinion people do with the time *they have* saved by rushing.
9. *Does not* it seem foolish unless you must catch a train to race around madly?
10. I *cannot* as you see agree with rushing.

To discuss with your class

What is a contraction? How is a contraction punctuated? What is a parenthetic expression? How is it punctuated? Why is the meaning of a sentence easier to grasp when the parenthetic expression is set off?

As you are asked to do so, spell the contractions which you were asked to think about. For example, say, "I s n apostrophe t."

Take your part in reading the sentences which you have written and in telling how they should be punctuated. Correct all errors which you have made.

To use what you have learned

Paragraph the following passage. Insert all necessary quotation marks, apostrophes, and other marks of punctuation. Contract words printed in italics.

I say John I *cannot* do this. I *have not* ever tried to ride a machine like this said the lumberjack. *You will* have to learn now however if you want to get places answered his friend the farmer. Yes I suppose *I will* have to grunted Bill. How do you manage the thing? The farmer smiled and answered you *cannot* sit on it that way Bill unless of course you want to be different. *Do not* you sit on it like this queried Bill. No those things that *you are* sitting on the handlebars are to steer with. *You had* better turn around and get on the stern of the ma-

chine the saddle. *What is* the saddle asked Bill. That contraption there the thing with the leather on it the farmer informed him. This? Yes *that is* it, said the farmer John Bartlett. Show me said Bill how you do it. The farmer sat on the bicycle and rode around a circle. Yes that does look easy Bill said but *do not* you have to shove pretty hard on those things the pedals? No the wheel *is not* hard to shove said John unless of course *you are* going up hill. Here goes shouted lumberman Bill as he shoved off. He went as you can guess not very far. *That is* some machine he growled when he had picked himself up. No I *do not* want it Give me a good old log in the river. *I will* ride that.

To check your work

When the correct paragraphing and punctuation of the passage is read by your teacher or a classmate, mark a small circle around each error that you made. Correct your paper without erasing. Ask for an explanation of anything that you do not understand. Hand in your work. For more practice, turn to Exercise II B, on page 105.

★★★ CHAPTER NINE ★★★

Using Transitive and Intransitive Verbs, Correct Cases of Pronouns, Correct Negatives

1. A Test to Find Out How Well You Remember What You Have Learned

To write by yourself

Number your paper to correspond with the numbers of the blanks in the following sentences. After each number place the word which you choose to fill the blank.

Jim and _1_ (I, me) spent the day in town yesterday. _2_ (He, Him) and _3_ (I, me) took the eight o'clock bus. Some friends _4_ (they, no pronoun) were on the same bus. _5_ (They, Them) invited _6_ (us, we) for lunch. _7_ (We, Us) two could not accept, for Jim had invited two friends for lunch, and _8_ (he, him) had sent _9_ (they, them) ticket money for _10_ (we, us) and _11_ (they, them) to see a show.

Jim's friend Tom had bought the tickets for _12_ (himself, hisself), Ed, Jim, and _13_ (I, me), but when Jim and _14_ (I, me) met _15_ (he, him) and Ed, he said that he had lost them.

"What shall _16_ (we, us) four do now?" asked Ed.

"These are _17_ (they, them) after all," yelled Tom.

"You give Ed or _18_ (I, me) the tickets," I said. "The ones who lose

them will not be 19 (we, us). Aunt Polly gave 20 (he, him) and 21 (I, me) the money for them. Neither of 22 (we, us) will ever ask mother or 23 (she, her) for any more money if either of 24 (we, us) loses them."

So the four who went to the show were 25 (we, us), and all except 26 (I, me) enjoyed it.

When 27 (we, us) two got home, Aunt Polly met Jim and 28 (I, me). 29 (He, Him) and 30 (I, me) told 31 (she, her) the story of our day.

To check with your class

As you are asked to do so, read one or more of the sentences, using in the blank the form which you think is correct. If you find errors on your paper, mark a × through the wrong form and write the correct one after it. Then hand in your paper.

If your teacher then asks you to do so, tell how each pronoun is used and why one of the two forms given in parentheses is correct.

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2. Recognizing Transitive and Intransitive Verbs and Direct Objects

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To read to yourself

You have already learned that a sentence must have a subject and a predicate and that the most important part of the predicate is the verb. You have learned also that a verb expresses either action or a state of being.

> ***Intransitive verbs*** **may express action by themselves.**

The boy *skated* to the store. Mary *fell* on the ice.

> ***Transitive verbs*** **require an object to complete their meaning.**

Owen *shoveled* the *snow*. The milkman *delivered* the *milk*.

> **The *direct object* of a verb tells what the action of the verb affected.**

Owen shoveled (what?) the snow. The action *shoveled* affected the *snow*. The action *delivered* affected *milk*.

Find the subject and the verb. Then ask *what?* The answer is the direct object.

To think about by yourself

In the following sentences which verbs are intransitive? How do you know? Which verbs are transitive? How do you know? What words are used as direct objects? Which direct objects are pronouns? In which sentences are pronouns used as subjects?

1. One morning Sue baked some cakes.
2. Then she frosted them.
3. She invited two friends to her home.
4. In the afternoon Sue slept.
5. Her friends came to tea.
6. She served the cakes for dessert.
7. One friend complimented Sue.
8. Sue thanked her.
9. Other friends arrived in the evening.
10. They also enjoyed Sue's cakes.

To discuss with your class

Take your part as you are called on in answering the questions that you have been thinking about.

To read to yourself

You already know these rules:

A *pronoun* is a word used in place of a noun.

Since a pronoun takes the place of a noun, it must point clearly to some noun already spoken or written.

You have learned that some pronouns used as subjects have a form or *case* different from that used as direct object. The form used as subject is the *nominative case*. The form used as direct object is the *accusative*, or *objective, case*.

1. The forms *I*, *we*, *she*, *he*, *they* are in the nominative case.
2. The forms *me*, *us*, *her*, *him*, *them* are in the accusative, or objective, case.
3. The forms *you* and *it* are alike in the nominative and accusative cases. They cause no trouble.

To write by yourself

Head your paper Correct Pronoun, Case, Use, Kind of Verb. Then choose the correct pronoun form in each of the parentheses in the following sentences. List it under Correct Pronoun. Tell its use, subject or direct object. Then under Kind of Verb tell whether the verb in the sentence is transitive or intransitive.

1. In a dark corner of the deserted kitchen (we, us) saw a tiny mouse-hole.
2. Betty and (I, me) sat very quiet.
3. Soon a tiny nose came out.
4. Evidently the mouse did not see (she, her) and (I, me).
5. It crawled out.
6. Then it sat and sniffed.
7. Soon it smelled some crumbs on the floor.
8. Quickly it approached (they, them).
9. Betty and (I, me) almost laughed.
10. The quick movements of the mouse amused (we, us).
11. Afterward the mouse smelled the cheese in the trap.
12. (We, us) both turned quietly.
13. "Snap" went the trap.
14. It scared (we, us) both.
15. Then (we, us) looked again for the mouse.
16. The trap did not catch it.
17. It had disappeared.

To check with your class

Tell about the pronouns and verbs in each sentence as you are asked to do so. Mark a × through any errors that you have made and write the correct answer above the error. Be sure to ask why you were wrong if you do not understand. Hand in your paper. For more practice, turn to Exercise III A, on page 105.

3. Learning to Use the Indirect Object

To read and think over

1. Nancy gave *me* some perfume.
2. Barbara sent *them* a card.
3. Father whittled *Fred* a whistle.
4. Bert asked *us* a question.

"Give Mary and (I, me) a ride." The speaker was (I, me). We thanked Gordon and (he, him) as we climbed in.

If you were to put each of the italicized words at the end of the sentence in which it stands, what word would you have to use before it? You would have to say *to me*, *to them*, *for Fred*, *of us*. How are the words *perfume*, *card*, *whistle*, and *question* used in the sentences? You notice that each of these words is used as a direct object. The words *me*, *them*, *him*, *us* are *indirect objects*.

The *indirect object* is a word which tells to or for whom or what something is done.

The words *to* or *for* are never used with the indirect object. The indirect object is used with a direct object. With verbs of asking, the indirect object tells *of whom* the question was asked.

A pronoun used as indirect object always has the same form as the accusative, or objective, case.

To write by yourself

Some of the following sentences contain only direct objects. Some contain both direct objects and indirect objects. Some do not contain either direct or indirect objects. Number your paper to correspond with the numbers of the sentences. Head your paper Direct Object, Indirect Object, Kind of Verb. Write the direct and indirect objects under the proper headings; then tell whether the verb is transitive or intransitive.

1. Last week father bought Francis a new bicycle for his birthday.
2. Father also gave him a siren for it.
3. Francis rode it immediately.
4. Then he offered me a ride.
5. I rode around the block.
6. The grocer gave me a package for mother.
7. I brought it back to her.
8. Then Shirley tried the bicycle.
9. She fell off almost at once.
10. The fall gave her a headache.
11. Meanwhile Francis opened his other presents.
12. Uncle Bill had sent him a dollar.
13. I had given him a necktie.
14. Certainly he was lucky.

15. The bicycle gave him the most pleasure.

To discuss with your class

What is a direct object? How do you recognize an indirect object? Is an indirect object ever used without a direct object? Do you ever find a direct object without an indirect object? What form of pronouns is used as indirect object?

Help your class to decide about the direct objects, indirect objects, and kinds of verbs in the sentences. If you made an error, correct your paper. Find out why you were wrong.

4. Learning to Use the Predicate Nominative and the Predicate Adjective

To think over by yourself

Read the following sentences:

1. The speaker was *I.*
2. Then the speaker was *he.*
3. The listeners were *they.*
4. Then we became the *listeners.*
5. The conversation was *pleasant.*

What word in each of these sentences does the italicized word in the same sentence tell about? In what part of the sentence does each italicized word stand, in the subject or in the predicate? What part of the sentence is the word which the italicized word tells about? What part of speech are *I*, *he*, and *they*? What part of speech is *listeners*? What part of speech is *pleasant*? Each of the italicized words in sentences 1, 2, 3, and 4 is a predicate nominative (predicate noun or predicate pronoun).

A *predicate nominative* is a word which stands in the predicate and means the same as the subject.

In sentence 5 *pleasant* is an adjective.

A *predicate adjective* is an adjective which stands in the predicate and describes the subject.

Pronouns used as predicate nominatives (predicate pronouns) are in the nominative case.

To write by yourself

Head your paper Predicate Nominative, Predicate Adjective, Direct Object, Indirect Object. Then number down the left margin to correspond with the numbers of the following sentences. List under the proper heading each predicate nominative, predicate adjective, direct object, and indirect object. Choose the correct form of the pronouns in parentheses. Be very careful not to call a word a direct object unless the verb tells about some action which affects the word which you call a direct object.

1. "These are (them, they)."
2. Tim showed me two old shoes.
3. "They are not a pair."
4. Tim produced another shoe.
5. He handed it to me.
6. "Is this the mate?"
7. "Hand me the three shoes."
8. I examined them.
9. "This shoe is brown."

10. "The others are black."
11. Tim handed me another shoe.
12. "This is it."
13. Just then a girl came in.
14. "Is Tim there?"
15. "Yes, I am (he, him)."
16. "Your mother sent you this."
17. She gave him a cookie.
18. "Give me one, too."
19. "Are you the new maid?"
20. "Yes, I am (she, her)."

To discuss with your class

What is a predicate nominative? What is a predicate adjective? How can you be sure that a word is not a direct object? What case of a noun or pronoun is used as predicate nominative?

As you are asked to do so, tell what predicate nominatives, direct objects, and indirect objects you have found and why you think that your choice is correct. Correct any errors which you have made, after being sure that you know why you were wrong. For more practice, turn to Exercise III B, on page 106.

5. Using Subjects and Negatives Correctly

To read to yourself

What errors do you find in the following sentences?

1. The plant hasn't no flowers.
2. We couldn't find him nowhere.
3. He couldn't hardly get his breath.
4. Mr. Carlton he called us.
5. My sister she always wears red.

You have learned that a negative is a word that contains the idea of *no* or *not*. The error of using more than one negative in a sentence is called a *double negative*.

> **Use only one negative in the same sentence to tell or ask about the same thing.**
> **Do not use immediately after a noun a pronoun that stands for it.**

The sentences which you have read should have been written as follows:

1. The plant has no flowers.
2. We couldn't find him anywhere.
3. He could hardly get his breath.
4. Mr. Carlton called us.
5. My sister always wears red.

The words *hardly*, *scarcely*, and *barely* mean *with difficulty*. If you write, "He couldn't hardly get his breath," you mean, "He couldn't get his breath with difficulty." In other words, you say that it was easy for him to get his breath. That is not what you mean.

> **Do not use a negative with such words as *hardly, scarcely,* and *barely.***

To think over by yourself

Think of a correct negative answer expressed in a sentence to each of the following questions. Be careful not to use immediately after a subject a pronoun which stands for it.

Example: Will he come?
Right: He won't come, I think.
Wrong: He won't come, I don't think.

1. Did you see anybody there?
2. Have you seen my hat anywhere?
3. Was the man anywhere near you?
4. Could you reach the shelf with difficulty?
5. Would the watchman do anything for you?
6. Should the boys have gone anywhere today?
7. Does the storekeeper have any boxes?
8. Didn't you find the book anywhere in the room?
9. Hasn't he done anything today?
10. Can't you find any cake in the kitchen?
11. Haven't you a penny anywhere in your pockets?

To practice with your class

As your teacher or a classmate asks you one of the questions about which you have been thinking, answer it correctly with a negative sentence. Then if possible answer it using *scarcely* or *hardly* in your sentence of reply.

To test yourself

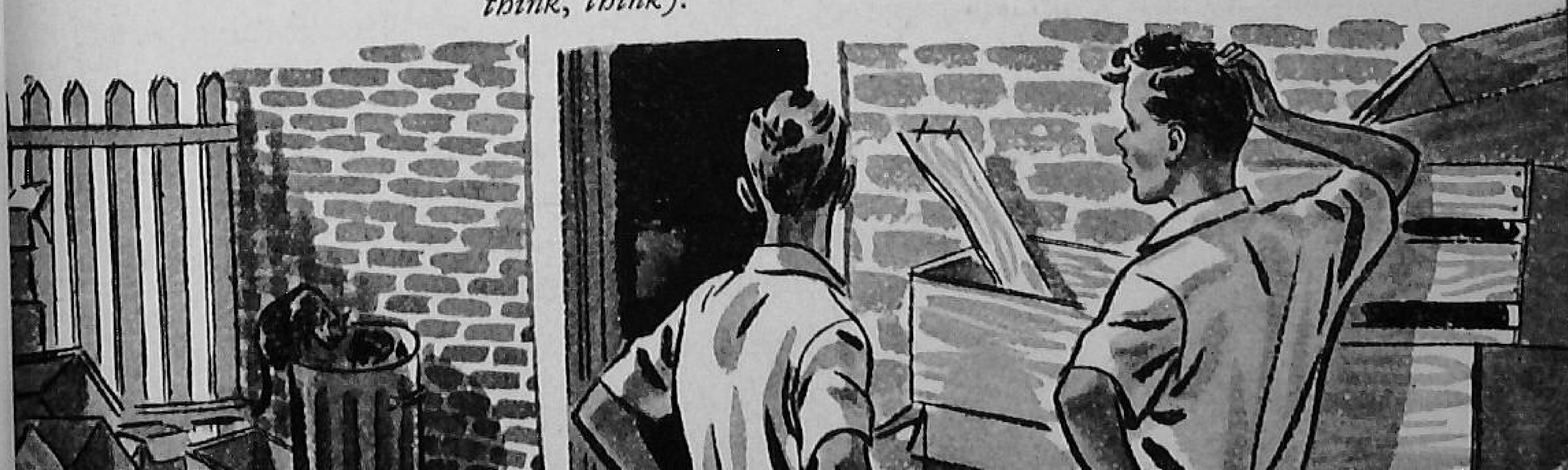
Rewrite the following sentences, omitting pronouns where necessary and making correct choices of the words in parentheses. Tell how each italicized word is used and whether each verb is transitive or intransitive.

1. In the morning the two men they said they (could, couldn't) see *nothing*.
2. Aren't *you* (ever, never) ready on time?
3. I (couldn't, could) hardly see *him*.
4. My knife it (wouldn't, would) hardly cut (*nothing, anything*).
5. There (wasn't, was) scarcely a *cloud* in the sky.
6. Can't you find (*anyone, no one*) here?
7. Doesn't (anybody, nobody) know *you*?
8. Didn't you find (*anyone, no one*) in the building?
9. The men they wouldn't give us (*nothing, anything*).
10. Aren't there (no, any) *books* here for me?

To check your work

As your teacher or a classmate reads the correct sentences, mark any error which you have made. Then correct your paper without erasing. If you need to do so, ask why you were wrong. Then hand in your paper. For more practice, turn to Exercise III C, on page 106.

"Do you think he has no old paper here?"
"He hasn't any to give away, I (don't think, think)."



More Practice

I

A. Rewrite any of the following titles that need to be improved. Try to make them so interesting that you would want to hear the story that followed.

1. Life in a cabin
2. That little word *if*
3. Should my room be neat?
4. Large doses of the newspaper
5. Look pleasant, please
6. Killing time is dull
7. Who wants a quiet life!
8. On being a bystander
9. We build a boat
10. You can't fool me

B. Rewrite and improve any of the following sentences that you think can be made more interesting as the beginning of a story.

1. My favorite hobby is collecting old-fashioned buttons.
2. On rainy days, if you are under a tin roof, the raindrops seem to play a tune on it.
3. Halloween is the night when the goblins walk and witches appear.
4. Slowly, slowly it went down out of sight.
5. We can keep our ground and building clean by not dropping paper on the ground or in the building.
6. They all had dirty faces and dusty clothes and looked as if they had traveled a long way.
7. A lazy, lean, lopsided dog slunk across the porch.
8. Have you ever tried to give a dog a bath?
9. Boys who spend days in the woods need a good camp.
10. The championship game was on!

C. Rewrite and improve any of these concluding sentences that are unsatisfactory:

1. They lived happily ever after.
2. Ham and eggs is a mean combination.
3. A housewife's delicious roast had vanished into thin air.
4. What wisdom the nimble little animal displays!
5. The child slept on, oblivious to all the world.
6. Remember to leave a camping site cleaner than it was before you came.
7. This is the end of a perfect day — for the radio sponsor.
8. What a medley of color the market is!
9. Nothing gives grandmother more pleasure than her garden.
10. What changes the year had brought!

D. Read the following story carefully. Then on your paper place the numbers of groups of sentences to show the order in which you would arrange the sentences. Omit the numbers of any of the following sentences that you think repeat an idea already expressed or that are not to the point:

1. "Come, let's get her down out of there," said Bob. "I'm glad she turned out this way — better than a dozen cousins, anyhow!"

2. The peal of the doorbell interrupted these gloomy thoughts.

3. Maysabelle let out a deep sigh of relief. "Praise de Lawd! No bad news, after all. Dat Miss Betsey — she'll want de guest room, of course. Is she a li'l gal or a growed-up lady?"

4. "Wait! I think Mother did mention a Betsey in her letter that came this morning. I'll read it again."

5. "Arrive Friday afternoon. Bringing Betsey. Have Caesar make full preparations. Father."

6. Nancy wrinkled her forehead. "I can't seem to remember her — but then, we have so *many* relatives."

7. "Here's another thing," said Bob. "Why did Father direct Caesar to make full preparations? Caesar doesn't have anything to do with getting the guest room ready or planning dinner or anything."

8. Caesar had nothing to do with getting the guest room ready.

9. Their many relatives made Nancy forget who Betsey was.

10. "Well, I'm sure Betsey's a *little* girl, anyway," said Barbara, happily. "Mother wouldn't say that any big person, a grown-up lady, was cute as a button and lots of fun, would she?"

11. Nancy hurried down the stairs to find a telegraph boy dripping on the doorstep and Maysabelle signing his book, her pleasant brown face full of anxiety and alarm. "It for you," she told Nancy, holding out the damp yellow envelope as if eager to get it out of her hands. "Land sake! What you s'pose done happen to yo' pa an' ma, dat dey have to sen' de news by de telegraph!"

12. The reference to Betsey was short and sounded as if it were a continuation of something that Mother had written about before. "As I told you in my last letter, we have both fallen in love with Cousin Claudia's Betsey. She's lots of fun and cute as a button. Your father is trying to persuade Claudia to let us bring her home for a visit. He thinks she will be a great addition to our family."

13. When the three other young Hills, Bob, David, and Barbara, came home from school at last, Nancy joined them in the back entry, where they were taking off their raincoats and hats and their rubber boots. "I think there's a letter we didn't get," said Bob, when he had read the telegram. "It was three days between the last one and the one that came this morning. Probably Father's still carrying it round in his pocket, the way he sometimes does!"

14. Wondering a little, the four followed their parents through the door. The car stood there in the driveway. Behind it something was attached — a sort of trailer. And over the side of the trailer appeared an enquiring nose, soft brown eyes, and two enormous, furry ears.

15. "Is — is that Betsey?" Barbara gave a funny, squeaking gasp. "Then she isn't our cousin, after all!"

16. Then David suddenly doubled up

with laughter. All the others joined him so heartily that Nicky began to jump around and bark, too.

17. When she could recover her breath, Mother said, "I still don't understand. I wrote you about Betsey — a whole letter full of her." She turned to Father. "Oh, *Steve* —!"

18. Father looked at the four sober, wide-eyed children. "Well, what's the matter? Don't you like her?" he asked. "We thought you'd be tickled to death!"

19. For a moment they stood, too utterly amazed to speak. Then David said in a whisper, "It's — it's a donkey — a baby donkey!" as if he could not believe his own eyes.

20. As it was, she had just heard the sounds of the others arriving from school when a familiar signal from the auto horn sounded at the front door.

21. Joyous shouts, Nicky's bark, and the clatter of feet echoed from the back of the house. But Nancy, swooping down the long curve of the bannister, arrived first in the front hall, just as Father and Mother entered the door.

22. "Well, no harm is done, and it *is* funny!" Mother began to laugh again.

23. But after the first rapturous hugs, Nancy looked round. "Where's Betsey?" she asked. "Didn't she come, after all?"

24. Father had already begun to search through his many pockets. "Yes, here it is!" He held up the envelope guiltily. "It certainly looks as if I had forgotten to mail it. The evidence is pretty strong, I'm afraid."

25. As if tired of waiting longer for her welcome, Betsey now entered the conversation with a loud "hee-haw" that brought Caesar and Maysabelle out on the porch to share the surprise and then the merriment.

26. "Betsey? Oh, yes. She's outside. Come and be introduced," said Father.

27. Nancy and Nicky, the black and white dog, sat together on the rug in front of the open fire in Nancy's room and felt sorry for themselves.

II

A. Copy the following passage, dividing it into paragraphs and punctuating it correctly.

Detour, said Joe. Which road I wonder. Wouldn't you think they'd tell you which one goes to Orchard Grove? There were two possible roads to take, with little to distinguish between them. I vote for the lower road said Jane. It looks as though it's going in about the same direction as the one we're on. Yes, agreed Rufus. That other road looks as if it's nothing but an old cow path. All right, we'll take the lower one then agreed Joe. If it's wrong, we can turn around and come back. Hup-hup said Joe to the horse. The horse started with a lurch. He swung into the side road too rapidly. As the wagon turned, the back wheels skidded into the ditch on the side of the road. Hey! cried Jane as she was jolted from her seat to the floor of the

wagon. Joe braced his feet against the floor and called words of encouragement to the horse. All right, Billy. Hup-hup, Billy. The horse pulled and strained, but the wagon wheels just churned around in the dirt. Come on, Billy; come on, the children encouraged. The horse gave a mighty pull, and with a creak and a groan the wagon lurched out of the ditch. Phew! exclaimed Joe, mopping his brow. Narrow escape!

B. Copy the following sentences, putting in the necessary commas and apostrophes. Write in parentheses after each sentence what you have illustrated.

Example:

Yes, John, our new neighbor, entertained us, although very rarely, with his colored movies. (Yes and no) (appositive) (parenthetic expression)

1. Im sure Bob that the best person has been chosen for our team.
2. No Jim Howard cant be left out.
3. "Hes the best pitcher in the neighborhood" said Bob "or Ill miss my guess."
4. Helen Lucas our champion basketball player has gone South for the winter Lillian.
5. "Yes I know that" answered Lillian "for shes promised to send me some shells if she doesnt forget my address Edith."
6. "Shell enjoy shelling Im sure Lillian" answered Ida Finney a new arrival in our school.
7. "What in the world" asked George "is shelling?"
8. "Shelling is gathering shells on the beaches in Florida a very pleasant pastime."
9. If on the contrary you dont finish do you mean it would keep your family the best travelers in the town from going South?
10. Yes Im afraid so unluckily sighed George.

III

A. In the following story are forty verbs or verb phrases printed in italics. Twenty are transitive verbs, and twenty are intransitive verbs.

Make three columns on your paper headed Transitive Verbs, Direct Objects, Intransitive Verbs. List the verbs and direct objects in their respective columns.

Raymond, a Swiss chamois hunter, *had taken* his young friend, Louis, for a day's hunting. Each man *carried* a gun and *had stuck* a hatchet in his belt.

As it was a beautiful autumn day, Louis *enjoyed* his outing, though they *saw* no chamois. He *did* not *enjoy* this sport.

Late in the afternoon Raymond *left* Louis. If he *did* not *return* in half an hour, Louis *should go* down the mountain toward home.

The half hour *passed*, and just as Louis *started* toward home a huge bear *appeared*. Louis *fired* his gun, but only *wounded* the bear's ear. The big, roaring beast *rushed* at him. Louis *threw*

away his gun, *climbed* a tree with the bear after him. The bear, standing on his hind legs, *placed* his fore-paws on the trunk. Louis *sat* on a strong branch several feet above him. As the bear *started* up the tree, Louis *chopped* at his paws. The bear *dropped* to the ground, howling.

Then the bear *had* a brilliant idea. With nose and paws he *dug* the earth around the tree all night. He *could* not *uproot* the tree. He *could* not *bring* down his prey. The digging *terrified* the poor hunter.

Morning *came* at last, and the tree *tottered.* Louis *heard* a distant sound, which *came* again. The bear *heard* it too and *understood.* Help *was coming* to the hunter.

The bear *gave* Louis one regretful upward glance and *disappeared* up the mountain. In less than five minutes Raymond *appeared*, and Louis unhurt *slid* to the ground just as the tree *toppled* and *fell* with a crash.

B. Number your paper to correspond with the blanks in the following sentences. Write after each number the word which you choose to fill the blank. After the word write its use — subject, direct object, indirect object, or predicate nominative.

The market was a riot of color. Jack and Ted and _1_ (I, me), their big sister, were buying. The boys bought their mother flowers for her party that evening; _2_ (I, me) bought _3_ (she, her) fruits and vegetables and meat. _4_ (We, Us) must pay for everything. Jack offered the flower woman a bill, but _5_ (she, her) could not change it. _6_ (He, Him) gave _7_ (I, me) the bill to change. After paying for all the things _8_ (we, us) carried _9_ (them, they) to our car.

On the way to our car several friends stopped _10_ (we, us). _11_ (They, Them) offered _12_ (we, us) help, but Ted and _13_ (I, me) said that we would not need to trouble them.

"Which are the flowers for your mother's party?" asked one friend.

"These are _14_ (they, them)," said Ted and _15_ (I, me) in one breath. "Aren't _16_ (they, them) beautiful!"

C. Rewrite the following sentences, omitting pronouns where necessary and making correct choices of the words in parentheses.

1. For the past month John he (has, hasn't) never seen a motion picture.
2. Mr. Cuttle he (hadn't, had) (ever, never) done (anything, nothing) for (anybody, nobody).
3. I (can, can't) (ever, never) find any of my books (nowhere, anywhere).
4. Don't (ever, never) say (anything, nothing) like that again.
5. Two days ago my uncle he wouldn't have gone there for (nothing, anything).
6. A pig he can't (ever, never) learn to do (no, any) tricks at all.
7. Those folks they don't (ever, never) like (nothing, anything) that (no one, anyone) else likes.
8. That fellow he acts as if he (hadn't, had) (never, ever) seen us before (nowhere, anywhere).
9. Miss Varter she never (can, can't) find (anything, nothing) that I have to read.

For Study and Better Reading

1. A Test to See How Efficiently You Read

To read to yourself

When you think of all the reading that you must do in school and then of all the newspapers, magazines, and books that you would like to read in your spare time, you realize how important it is to read efficiently. How can you increase your reading speed without losing the ability to get the meaning as you read?

Here are five suggestions:

1. Do not try to pronounce the words to yourself as if you were reading aloud.
2. Do not point to the words with your finger or pencil.
3. *Read words in groups.*
4. Try to read straight ahead without going back frequently to reread a group of words that you have just read.
5. Try to grasp the topic of the paragraph, usually found in the first sentence or two; then relate the other facts to it.

Look at the lines of stars below. Let your eyes stop at each star.

* * * * * * * * * * * *

* * * * * * * * * * * *

Now do the same with these lines:

* * * *

* * * *

* * * *

Which lines took longer to cover, the first group or the second? You can see that you read much more slowly when your eyes have to stop many times when you are reading a line. If your eyes pause to look at every word individually, you read slowly. The way to overcome this habit is to try to read so that you grasp a group of words each time that your eyes pause. Practice swinging your eyes across the stars in the second group until you get used to the sensation of letting them pause only three or four times on a line. Later you may not have to pause even as often as this. You may be able to grasp a line in two word groups.

Read the following passage as rapidly as you can, grasping the words between the stars in single groups.

> The moment * Tom's lessons were over * he would now get him down * to this corner * by the stables * and watch * till the boys came out of school. * He prevailed upon the groom * to cut notches for him * in the bark * of the elm * so that he could climb * into the lower

branches, * and there he would sit * watching the school door * and speculating * on the possibility * of turning the elm * into a dwelling place * for himself and his friends * in the manner * of the Swiss Family Robinson. But the school hours were long * and Tom's patience short. * So that soon * he began to descend * into the street * and go and peep in * at the school door * and the wheelwright's shop and look out * for something * to while away the time. * Now the wheelwright * was a choleric man * and one fine afternoon * returning from a short absence * he found Tom occupied * with one of his pet adzes * the edge of which * was fast vanishing * under our hero's care. * A speedy flight saved Tom * from all but one sound cuff * on the ears * but he resented * the unjustifiable interruption * to his first attempts * at carpentering * and still more * the further proceedings * of the wheelwright * who cut a switch * and hung it * over the door * of his workshop * threatening to use it * upon Tom * if he came * within twenty yards * of his gate.

To write by yourself

Without looking back at the passage, write answers to the following questions.

1. What is the topic of this paragraph?
2. About how old was Tom?
3. How did he climb the tree?
4. How long do you think that he probably stayed in the tree, half an hour, two hours, four hours?
5. What two places did he visit after he came down from the tree?
6. What angered the wheelwright?
7. How many times did the wheelwright strike Tom?
8. What did Tom resent more than the interruption of his carpentering?
9. How far was Tom to stay away from the wheelwright's gate?

To discuss with your class

Read the answers to the questions as you are asked to do so. Mark with a cross any answer which is incorrect. Did you make a perfect score? If so, what does this fact suggest about the manner in which you read the passage? Could you read more rapidly? If you made any errors, what was wrong with your reading? Did you read too rapidly? Are you able to grasp words in groups? Did you follow the five suggestions?

2. To Practice Reading Words in Groups

To read to yourself

Review the five suggestions for good reading given in the previous lesson. Practice again moving your eyes across the second group of stars. Then read the following passage as rapidly as you can grasp its meaning.

We see things * because of the vibrations * of rays * which they reflect. * These vibrations * are recorded by our eyes * as colors. You have seen * the range of colors * in the rainbow, * ranging from violet * on one side * to red on the other. * The most rapid vibrations * are recorded by our eyes * as violet; * the slowest give us * the impression that we call red. * Yet there are other vibrations, * too. Some are faster * than the vibrations * that we call violet. They are called * ultra-violet; * your skin knows them; they produce sunburn. * Slower than the vibrations * that we call red * are others * which we call * infra-red. * Watch a piece of red-hot metal * cool off. * The red disappears. * Your eyes see nothing, * but you can still feel * on your skin the vibrations * coming from the metal. * You call them heat. You are sure * that they are coming off, * although your eyes cannot see them. * Perhaps this process of seeing * may be made clearer * by thinking * of a revolving wheel. * When the wheel * is standing still, * you see the spokes * with spaces between them. * Then as the wheel * begins to revolve, * you see a blur * where the spokes were. * You might call this blur * red light. * As the wheel * turns faster and faster, the blur becomes * more and more dim, * until at last you can hardly see it at all. * Your eyes * no longer record the blur, * just as they cannot record * vibrations faster than those * made by violet light.

To write by yourself

Without looking back, write answers to the following questions.

1. Does the passage say that colors in a stove are seen?
2. Does a rainbow vibrate?
3. Does light travel on raindrops?
4. Do the fastest vibrations give the impression of red or of violet?
5. Do the slowest vibrations that we see give us the impression of red or violet?
6. Are there vibrations which we do not see?
7. What do we call the vibration that produces sunburn?
8. What two names do we give to vibrations from a dark but hot body?
9. Are these vibrations real?
10. Is the deep blur produced by the spokes of a turning wheel compared to red light or to violet?

To discuss with your class

Help your class to discover the correct answers to the questions above. Check any incorrect answers which you wrote. Did you read too rapidly? Were you thinking more about how you were reading than about the information? Keep practicing; soon you will form the correct habit.

Does one read at different speeds for different purposes? If you wanted to know only whether the subject *light* was discussed in a paragraph, how would you read?

3. Noticing Important Words as You Read

To read to yourself

Many short words that you read are important, but many can be read very quickly, especially when you are reading a page for the first time to get the outstanding facts. If you are studying, read the first time for a grasp of important facts, the topic of the paragraph, and the chief things said about it. Then reread carefully, looking for details and checking to be sure that you got the meaning correctly.

Read the following paragraph, from which many short words have been omitted. Try to read words in groups. Read as fast as you can grasp the thought.

From what   already said, perhaps   explain how dew   formed. After   sundown   earth   cools   more rapidly than   air.   that part   air which   closest   earth or   objects   its surface, such   blades   grass, leaves, etc.,   somewhat cooler   rest   surrounding air. Since air   always contains some water vapor, and since cool air cannot hold as much   this as warm air   becomes evident that if   air   near   saturation point,   slight cooling may produce condensation.   condensation causes drops   water   deposited   we call   *dew.* When   sun rises   following morning   warms   earth,   dew   evaporated,   again becoming water vapor.   temperature   dew forms   any particular time   called *dew-point.*

To write by yourself

Without looking at the passage again, answer as many of the following questions as you can.

1. What is the paragraph about?
2. Does the paragraph tell what happens during the day or during the night?
3. Does the air or the earth cool more rapidly at that time?
4. Does cool air or warm air hold more water vapor?
5. Is dew formed when water condenses or evaporates?
6. Can air warmed by the sun hold more or less moisture?
7. Is the dew-point the point at which dew forms or evaporates?

To read and check your paper

Now read the complete paragraph below as if you were studying.

From what has already been said, perhaps you can explain how dew is formed. After sundown the earth cools off more rapidly than the air. Therefore the part of the air which is closest to the earth or to objects upon its surface, such as blades of grass, leaves, etc., is somewhat cooler than the rest of the surrounding air. Since the air always contains some water vapor and since cool air cannot hold as much of this as warm air, it becomes evident that if the air is near the saturation point, a slight cooling may produce condensation. This con-

densation causes to be deposited drops of water which we call *dew*. When the sun rises the following morning and warms the earth, the dew is evaporated, again becoming water vapor. The temperature at which dew forms at any particular time is called the *dew-point*.

When you have finished reading, check on your paper each answer which you now decide is incorrect. Do not change your answers, but try to decide why you were wrong.

To discuss with your class

Can one read more rapidly without spending too much time on many short words? When you are asked to do so, tell what questions you answered incorrectly and why you think that you made errors. Were you trying to read too rapidly, or did you fail to grasp important facts? Did the text advise you to read rapidly, paying little attention to what you read? Or were you advised to try to grasp groups of important words? Were you advised to read the passage just once if you were studying? What were you told to try to get from the passage during the first reading? In this passage what two definitions needed careful attention?

4. To Check Your Grasp of Words

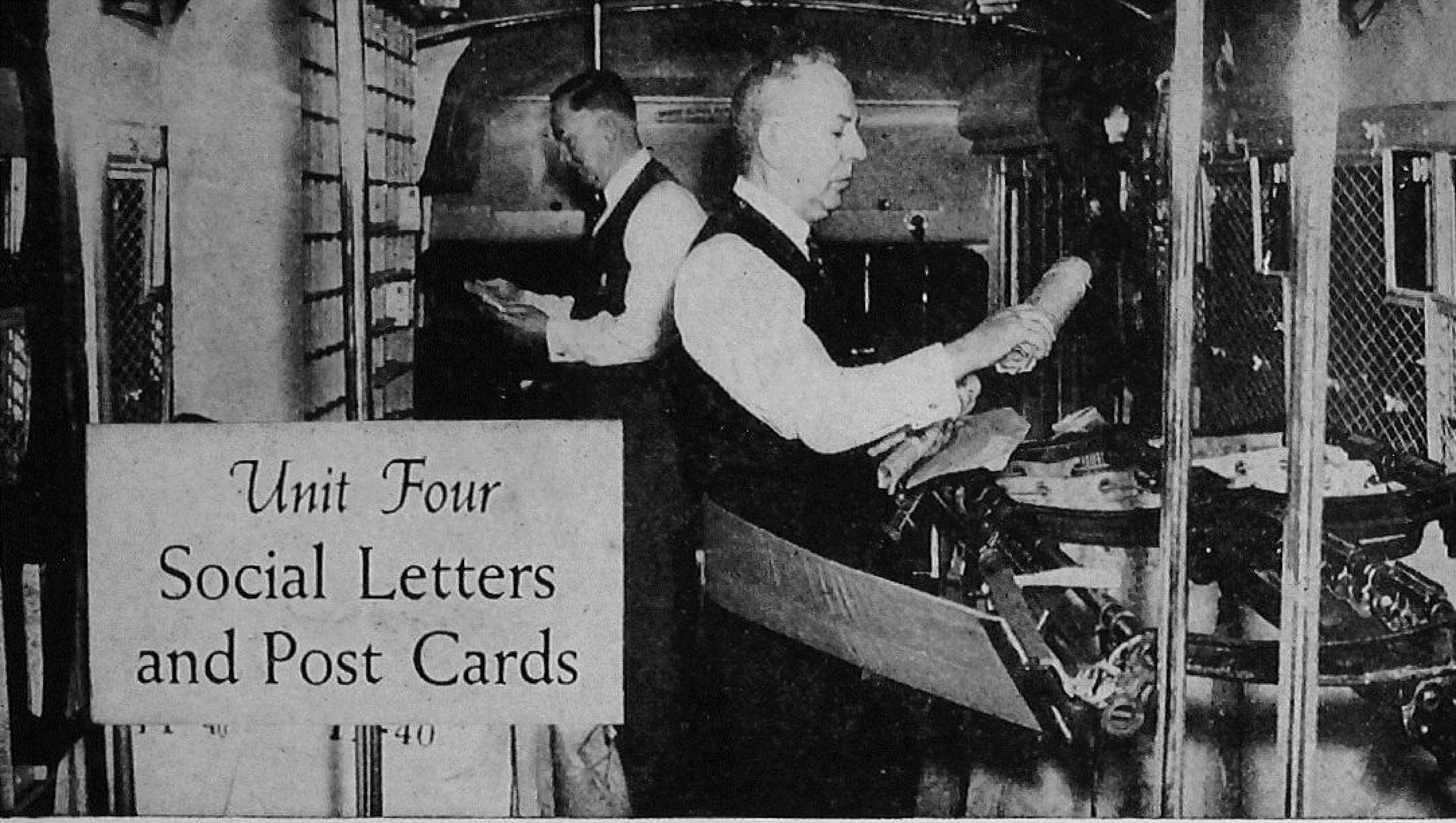
To write by yourself

Without referring to the passages which you have read, try to choose the correct meaning of each of the italicized words in the following groups. Write each on your paper beside the number of the group. Then turn to the passage if you need more help.

1. Does *prevail upon* mean to pretend, cover, persuade, argue with, or bribe?
2. Does *speculate* mean to wear spectacles, to wonder about, to see clearly, to see something clearly, or to gaze?
3. Does *choleric* mean colicky, red-faced, hot-tempered, easy-going, or fat?
4. Is an *adze* a saw, a tool shaped like a hoe, or a tool shaped like an axe, a plane, or a hatchet?
5. Is a *wheelwright* a man who writes about wheels, a mechanic, a machinist, a maker of wheels, or a barber?
6. When the eyes *record* vibrations as color, do they write about them, register them, reject them, or fail to perceive them?
7. When air is near the *saturation point*, is it dry, hot, cold, very moist, or very heavy?
8. When anything is *deposited*, is it put in the bank, is it put down, is it buried, does it always become visible instead of invisible, or is it laid away?

To discuss and correct in class

Check your paper as a classmate or your teacher reads the correct meanings. If you think any of your decisions were right which do not agree with the meaning read, consult first the passage in which the word occurred; then use the dictionary.



Unit Four Social Letters and Post Cards

CHAPTER TEN

Writing Social Letters, School Notes, and Post Cards

1. What Makes a Letter Interesting?

To read to yourself

Bert dropped on the table two letters which he had finished reading. "I suppose Nell is having a good time," he remarked to his sister Grace; "but I should like to know where she is and what she is doing. Ben certainly tells interesting things. Read this letter if you like. You'll see why I wish he would write oftener. Read Nell's letter too if you wish."

Here are the two letters which Bert had received. Which do you think is better? Why?

Dear Bert

We did three hundred miles yesterday. Most of the roads were poor, too. The scenery was wonderful all the way, especially near the mountains.

I spent almost five dollars yesterday for Indian jewelry. I got a bracelet of silver set with some kind of blue stones. They are called turquoises. I bought three rings too.

I hear that it's raining almost all the time back home. You're missing the grand weather out here.

We're going to spend three days in Hollywood. I want to see at least three stars.

I'm in a hurry now to go to a movie. I'll tell you more when we get home.

Write to me. I'll be here for two weeks.

Sincerely yours
Nell

Prince's Point
Saginaw, Maine
July 14, 1943

Dear Bert,

Thanks for your letter with the news about the softball series. I'm still betting on the Beavers to win.

I'm having a grand time here even if I do have to work. Can you imagine me as a lobsterman? That's what I am now, almost! Do you remember that one day last winter we looked at the lobsters in Newcomb's window and wondered how the things were caught? Now I can tell you.

They are caught in traps called lobster pots. The traps are about twenty inches wide and three feet long, some a little larger. The tops are in a semicircle, like a big round stick of candy cut through lengthwise. They are covered with slats an inch or so apart. One end is covered with slats. The other end is covered with heavy cord. The cord is woven into a sort of funnel with the small end toward the trap. The trap is baited with fish, and some of it is old and smells pretty bad. The lobster crawls in through the funnel to get the bait. Then he can't find his way out.

My job is to help set the traps and pull them up. We weight the trap with stones. Then we tie a long piece of rope to the trap and fasten the top of the rope to a buoy to mark the trap. Every lobsterman has his buoys painted in a different way from those of the other men.

We go out early in the morning in an old motor boat. Each trap has to be pulled up. If there are lobsters, we take them out and rebait the trap. Smelly business! Then we take the lobsters and sell them at the lobster pound.

Can you imagine bobbing up and down in a little boat, sometimes in a cold rain? The traps are heavy, too. For a few days I was seasick and sore all over, but I'm used to the work now. It's hard, but I like it.

I see most of the crowd you know here. We had two parties last week. Everyone asked for you. Tell me what you are doing and I'll pass on the news. How is your job in the store turning out? Drop a word soon.

Your friend,
Ben

To answer to yourself

Which letter shows that the writer was thinking about his friend and trying to tell things he thought his friend would like to hear? Which letter gives more interesting information? Which writer chose too many topics? Which writer tells enough about one topic so that the reader could share his experiences? Which writer made any thoughtful comment about his experiences? If you had received these letters, which would you feel was really written to you and not just to anyone? In answering Ben's letter, what should Bert tell him?

What part of her letter did Nell omit that Bert would need in answering? What should that part of a letter contain? What punctuation did Nell omit in two parts of her letter? What

punctuation is needed in the heading, greeting, and close of a letter? (Refer to page 342 if you need to do so.) What words in these parts of a letter are capitalized?

To discuss in class

As you are called on, help your class to answer the questions asked about the two letters. What six rules that should be followed in writing an interesting news letter do the answers to these questions suggest? If you are asked to do so, state the six rules which you have suggested for writing an interesting news letter. You or one of your classmates may write these rules on the blackboard if your teacher asks you to do so. Then you may turn to page 342 to see whether the rules suggested by your class cover all necessary points.

After your class has suggested a set of rules, take your part in pointing out how Nell's and Ben's letters do or do not measure up to the standards set by your rules. Tell how you think that each letter could be made more interesting. Which topic might Nell have chosen to tell more about? In judging Ben's letter, tell why you think he chose the topic to which he gave most space. How does his letter show that he might have chosen another topic if he had been writing to someone else? What would you have wanted him to write about to you?

To write by yourself

Think of some friend to whom you owe a letter or to whom you would like to write. Write down the three or four topics that you would write about in your letter. Place a star * before the topic to which you would give most space in your letter.

To discuss with your class

When you are called on, tell what topics you have chosen and why you have selected them as topics which would interest your friend. Tell to which topic you would give most space in your letter. Improve your list of topics in any way suggested by the members of your class. Save your paper for use later.

2. Writing Notes of Sympathy

To read to yourself

Oscar Briggs was in the hospital recovering from an operation. The morning mail brought him two notes which you will find on pages 115 and 116. Which do you think he enjoyed more?

To answer to yourself

Which letter showed that the writer thought of Oscar and what he would enjoy? What was the general tone of Brad's letter, cheerful or gloomy? What was the tone of Sam's letter? What did Brad write that would make

17 Grand Street
Scranton, Delaware
January 6, 194–

Dear Oscar,

You're minus one appendix, I hear, and getting well fast. That's good news.

You certainly chose a good time to be in the hospital. The weather has been mean, just rainy enough to spoil the skating and the coasting both, except for a couple of days. I can envy you listening to the radio and being waited on while the rest of us slop around in the cold and wet.

You remember that dumb cat of Betty's? She has done another stunt. Last night we heard such a clatter and smash that the whole family tore down to the cellar. There was the cat with a tall salmon can bobbing where her head ought to be. She must have plunged around with her head stuck in the can. Half the glass jars and bottles on the cellar floor were upset. We finally caught her and father had to find a pair of tin shears and cut the can apart to get it off. I wonder what she'll do next.

I hear that you'll be home in a week. I'll get your assignments for you and bring them to you. We'll work together and you'll catch up in no time.

Everybody misses you. Will be glad to see you.

Yours sincerely,
Sam

22 George Street
Scranton, Delaware
January 6, 194-

Dear Oscar,

I hear that you have had an operation. I'm sorry. I had an operation on my toe once and it hurt. Susie said that she couldn't sleep for three nights after she broke her arm and had it set.

There isn't much to write about. Our class had a test today. Half the fellows are sure that they failed. We've been going fast in arithmetic. You'll have an awful lot of work to make up after you get back.

You must get tired of lying still while the rest of us are skating. Maybe you'll be well enough to skate next winter.

Your friend,
Brad

Oscar feel cheerful? What did Sam write that gives you a suggestion about what to include in a letter of sympathy? Which letter do you think helped Oscar to feel better?

How could you put in two words a good idea to follow in writing a letter of sympathy to a person who is ill? In what three ways did Sam try to cheer Oscar?

To write by yourself

Suppose that you are going to write a letter to a friend or classmate who is ill. Write three topics that you would discuss in your letter. Think what

you would say on each topic. If you do not need to write a letter to a person who is ill, think what you would write to a certain person if he were in the hospital. Choose your topics with that person in mind. If you are asked to read your topics, be ready to say, "I should choose this topic because my friend likes football" or "because my friend is a radio fan."

To discuss in class

Take part, when you are asked to do so, in helping your class answer the questions which have been asked about the two letters.

When you are called upon, tell what topics you would choose for your letter of sympathy and why. Make notes for improving your topics according to suggestions given by members of your class. Save your paper for use later.

If one of your classmates or a person in your school happens to be in need of a letter of sympathy, work with your class in planning one to be sent from the class.

---

3. Writing Invitations and Replies

To read and think over

If you were to receive the two following invitations, which would you enjoy more? Which tells you all that you need to know in deciding whether or not you can accept it?

Could Helen have answered Judith's note without making further inquiry? Why? What information should an invitation give?

Why did Mary write about the costumes that would be worn? Why did she send a message to Helen's mother? Did Mary tell all that Helen and her mother would need to know?

Would each note make Helen sure that her friend wanted her? Where were the address and date placed on Mary's invitation? They may be placed in this position in an informal invitation.

What four rules for writing an invitation do these questions suggest?

> Malden, Ohio
> February 10, 1943
>
> Dear Helen,
>
> We are having a masquerade party this week-end. Will you come? If you can, father will drive out to your home and bring you in to town.
>
> Cordially yours,
> Judith

Dear Helen,

Next Saturday night Mother is letting me have a masquerade party. Will you come? Please tell your mother we are not having expensive costumes, just clever things we can make up from borrowed clothes. The costume that you wore in the play last summer will be just the thing. None of the girls and boys here has seen it.

If you can come, father will drive out late Saturday afternoon and bring you in to town. Mother will be glad to have you spend the night with me. Then we'll take you home on Sunday.

Do come. We all want to see you again.

Lovingly yours,
Mary

17 Abbott Drive
Malden, Ohio
February 12, 1943

Four of the answers that Mary received to her invitations to the masquerade party are shown on page 119.

Which note of acceptance would be likely to make Mary feel that her invitation really was received with pleasure? Which note of regret showed why the person invited could not come? Which note might make Mary feel that the person who wrote it did

171 Prospect Street
Malden, Ohio
February 13, 1943

Dear Mary,

Thank you for your invitation. Of course I will come. Your parties are always so much fun that no one would miss this one. Mother is planning my costume. You can try to guess what it will be. I'll see you on Saturday night.

Gratefully yours,
Mabel

---

189 Clear Street
Malden, Ohio
February 17, 1943

Dear Mary,

I'm sorry that I cannot come to your party.

Sincerely yours,
Hope

---

11 West Street
Malden, Ohio
February 13, 1943

Dear Mary,

Thank you for your invitation. I'll come.

Sincerely yours,
Ellen

---

319 Elm Street
Malden, Ohio
February 13, 1943

Dear Mary,

I do wish that I could come to your party. Thank you for asking me. Really I'm disappointed all over. My young brother has just come down with the measles and I have been exposed. Let's hope that I'm not the next!

Regretfully yours,
Sarah

not want to come? Did all four girls reply promptly? What four rules would you suggest for writing a note of acceptance? What three rules would you make for writing a note of refusal?

To write by yourself

Write an invitation to a friend to attend a birthday party for your brother or sister at your home. Your mother knows that some of your guests cannot afford to bring presents. Let your guests know that presents are not to be brought. The party will be a surprise for your sister or brother and will be held a week from Saturday.

To discuss with your class

As you are called upon, help your classmates to answer the questions which have been asked about invitations and replies to invitations. After your class has stated rules for writing invitations, acceptances, and notes of regret, you may check these rules with those given on pages 342, 343. Where may the address and date be placed on an informal invitation?

Read your invitation aloud if you are asked to do so. Before handing in your work, improve it according to suggestions given by your classmates.

4. Writing Notes Needed for School

> 619 Cedar Street
> Bethel, Oregon
> December 5, 194-
>
> Dear Miss Hamilton,
> Please excuse Stella's absence yesterday. Because she had a headache, I kept her at home.
> Sincerely yours,
> Doris M. Grant
> (Mrs. John M. Grant)

To read to yourself

Mrs. Grant was very busy. She called to Jim, saying, "Jim, while I'm finishing these dishes, please write an excuse for Stella to take to school tomorrow. She had a headache and I kept her at home. I'll sign the excuse when you have written it."

Jim wrote the note shown here and his mother signed it.

What two things does the body of the excuse tell? How did Mrs. Grant sign the note? A married woman should sign a formal note or letter in this manner. Check this excuse by the rules on page 343.

When Gordon Harris sprained his ankle, he wrote the following note of request to his teacher:

1198 Osceola Street
Toledo, Ohio
March 15, 1943

Dear Mr. Aldrich,

I have sprained my ankle, and the doctor says that I must rest it for a few days. Will you please give my sister my assignments for the rest of the week? Will you please also let her show this note to my other teachers? Thank you very much.

Sincerely yours,
Gordon Harris

Did Gordon tell why he was making a request? Did he tell what he wanted? Did he express his appreciation? What three rules do these questions suggest for writing a note of request?

The 8A class in Woodland Street School wanted to ask Mr. Grover, a business man of the city, to tell them what sort of education they would need for business. When the class had written invitations, this is the one which was chosen to be sent:

Grade 8A
Woodland Street School
Jacksonville, Florida
October 14, 1943

Dear Mr. Grover,

Some members of our class have been wondering whether we should like business work and what we should do to prepare ourselves for business. Will you please come and tell us the advice you would give young people about preparing for business? Miss Scott, our teacher, says that she will arrange the program to give us an hour in our classroom for your talk and for questions on any morning between ten and eleven.

We shall be glad to have your help.

Yours truly,
Janet King, Secretary

Mr. James A. Grover
224 Park Building
Jacksonville, Florida

Can you see the three parts of Janet's invitation? Did she tell the reason for the invitation? Did she make clear what was wanted? Did she express appreciation?

Where was the inside address placed in the invitation to Mr. Grover?

Notes like this invitation to Mr. Grover are a little more formal than excuses or requests. They are a little less formal than business letters. Very often in this sort of note the inside address is included and placed as you see it in this invitation.

To write by yourself

Suppose that your class is holding an exhibition of photographs taken by you and your classmates. Write an invitation to a professional photographer of your town or city. Ask him to visit your exhibition and to judge the pictures and also to give suggestions about improving your work. Set a time convenient in your school program.

To discuss in class

What are the two parts of an excuse? What are the three parts of a request

or invitation? Does the invitation to Mr. Grover suggest any invitations which your class might like to send?

If you need help in finding the two parts in an excuse and the three parts in an invitation, turn to page 343.

When you are asked to do so, read aloud the invitation which you have written. Improve it according to the suggestions given by your classmates. If you do not read your work, listen to suggestions given to others and improve your work accordingly.

5. Sending Messages on Post Cards

To read to yourself

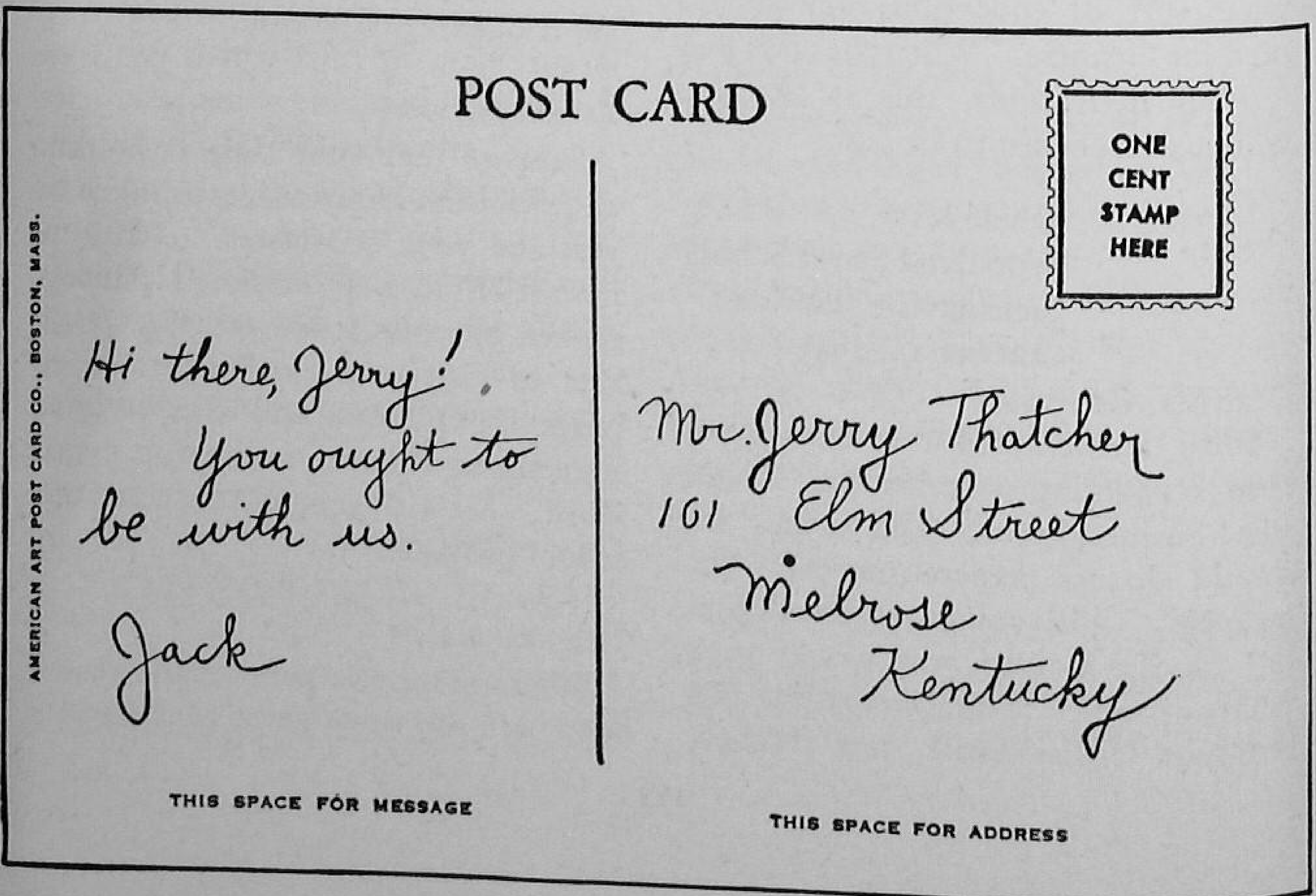
Jerry Thatcher, who was much interested in airplanes, received two post cards in the morning mail. One card was a picture of several flower beds in a park. The face of the card is shown below. The other card was a picture of a large airport. The face of the card is pictured on page 123.

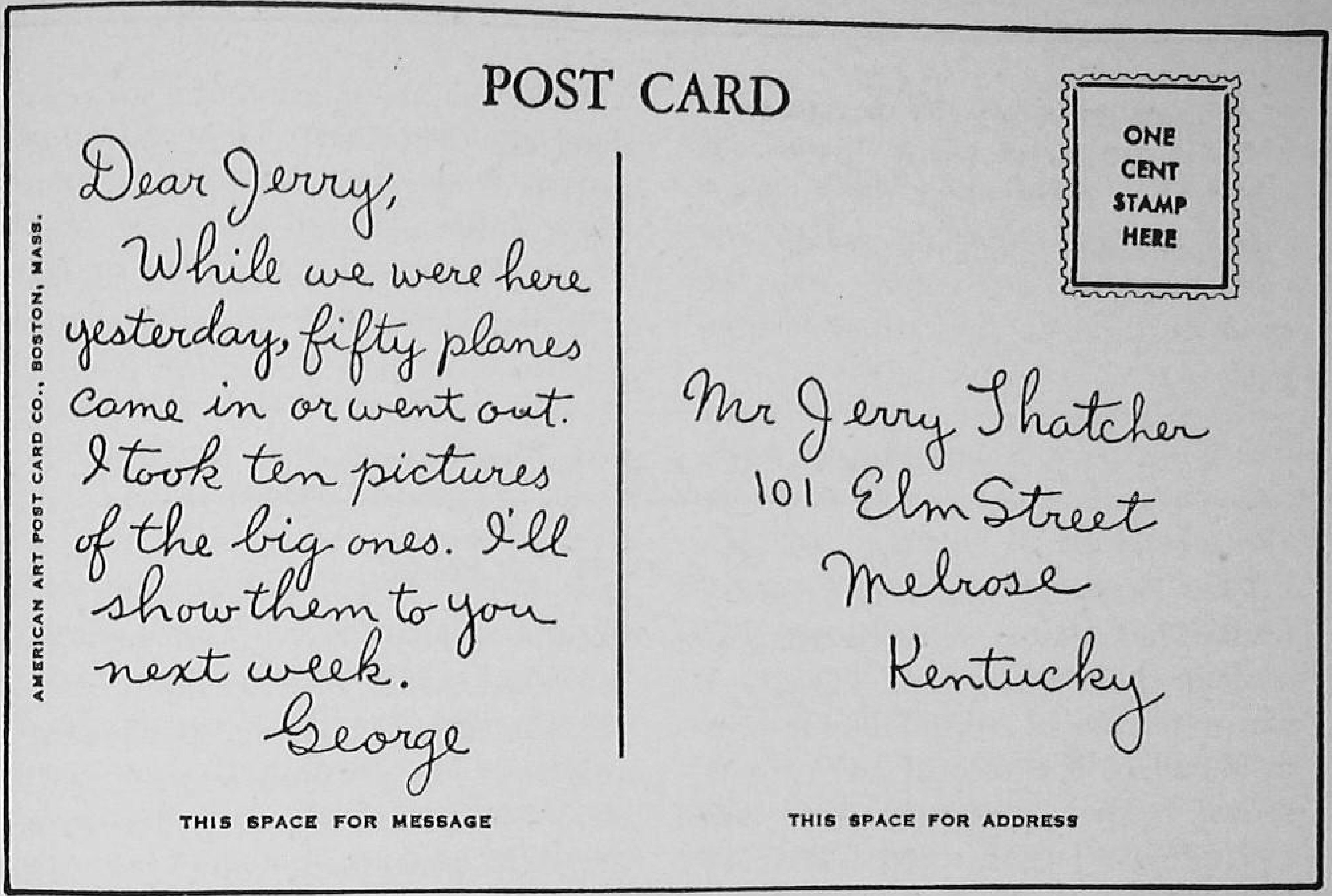
Which writer showed that he was thinking of Jerry's interests when he chose the card to send? Which writer sent a message which Jerry would enjoy? Was it informing and entertaining to Jerry? What three rules would you state to be followed by those who send post cards to their friends?

If you were choosing three post cards showing pictures of your own town, which ones would you choose to send to a person who knows nothing of your town? Why would you choose these?

To write in class

On your paper draw two rectangles to represent the face of two post cards.





They should be about 3½ by 5½ inches in size. Divide each rectangle by a line down the middle.

Think of a friend who has not seen your town or city. Under one card tell what the picture on it would be if you were sending it to this friend. On the face of the card write the message and the address. Punctuate both message and address correctly.

Think of another friend who is unlike the one to whom you have sent the first card. Prepare another card for this second friend. Under the card tell what picture you would choose.

You may imagine post card pictures of your community if necessary.

To discuss in class

Help your class to answer the questions which have been asked and to state three rules to be followed in choosing and writing post cards. Check the rules which your class states with those given on page 243. Be sure that the rules which you state are given in complete sentences.

If you are asked to talk about the writing that you did, hold up your cards so that the class can see how your writing is arranged. Tell what picture you chose and what message you sent and why. Improve your work in any way possible before you hand it in.

6. Using What You Have Learned

To do by yourself

Think of some letter which you have at home and which needs answering or of some friend to whom you would like to send a letter of sympathy.

Constance White
114 Vine Street
Chicago, Illinois

Miss Edith A. Halstrom
1818 Garden Drive
San Antonio
Texas

BLOCK FORM

Constance White
114 Vine Street
Chicago, Illinois

Miss Edith A. Halstrom
1818 Garden Drive
San Antonio
Texas

INDENTED FORM

Using the topics which you have prepared in Lesson 2, write your letter. When you have finished, check your work to be sure that your sentences are correct, properly punctuated, and interesting in form.

To review what you have already learned, study the examples of addressed envelopes on page 124.

Where is the return address placed? What punctuation is necessary in the address and in the return address?

On a sheet of paper draw a rectangle about 3½ by 5½ inches to represent an envelope. Arrange in this rectangle the address and the return address as you would place them on an envelope for the letter which you have written.

Remember that the post office officials prefer that the name of the state be written in full and on a line by itself. Examine the following abbreviations and be ready to tell why they should never be written: La., Va., Pa., Mo., Me., Nev., Neb., Miss., Mass.

To discuss in class

When you are asked to do so, read your letter aloud and tell why you think that it would be interesting to the person for whom it is intended. Hold up your paper which represents the envelope. Show how the address and return address are punctuated.

Make any corrections and improvements suggested by the comments of your classmates. Hand the letter to your teacher, or, if your teacher directs you to do so, make a neat final copy and mail it to the friend for whom it is intended.

★ ★ ★ CHAPTER ELEVEN ★ ★ ★

Recognizing and Using Adjectives and Adverbs

1. A Test to See How Well You Have Remembered

To read and write by yourself

In the following letter which Tim received from a friend the words printed in italics are used as adjectives or adverbs. Number your paper to correspond with the numbers before the words in italics. After each number tell whether the word is an adjective or an adverb. If the word is in the comparative degree, write also *comparative*. If it is in the superlative degree, write also *superlative*.

Dear Tim,

This has been the (1) *driest* summer that I have (2) *ever* known. For (3) *three* months there has not been a (4) *really* (5) *wet* day. Of course we have had thunder showers (6) *occasionally*.

The (7) *noisiest* one happened on the Fourth of July. Uncle Bill said that it was the (8) *surest* way that he knew of having a (9) *good* celebration. I guess that he is (10) *right*. It doesn't

seem that we can have the (11) *least* noise (12) *now*.

On the Fourth we had a (13) *community* bonfire. The pile of (14) *old* barrels, boxes, and logs was the (15) *biggest* one I have ever seen. When it was burning (16) *most brightly*, the flames rose over a (17) *hundred* feet high. After the fire had died (18) *down* (19) *completely*, there were fireworks. (20) *Some* rockets rose (21) *higher* than any that I have ever seen.

At home, Mother gave us (22) *chocolate* cake with the (23) *thickest* frosting you can imagine. My (24) *little* brother Joe tried to eat (25) *faster* than anyone else. Father said that he made the (26) *fastest* time on record.

It's time for you to write to me. I can't wait (27) *much longer*.

Sincerely yours,
Fred

To discuss with your class

When is a word called an adjective? When is a word called an adverb? What three degrees of comparison can adjectives and adverbs have?

As your teacher or a classmate reads aloud the correct answers to the test which you have taken, mark a cross over any error which you have made. If your choices do not agree with those read, ask why your choice is incorrect. When you understand the correct form, write it above the one on your paper, but do not erase.

Your teacher will ask, "How many made no errors? How many made one error?" and so on until half of the class has answered. Notice whether you stood in the upper or lower half of the class. Try to improve your standing by careful study of the following lessons.

2. What Is an Adjective and How Is It Used?

To read to yourself

Look at the words printed in italics in these sentences:

The *smaller* clown turned *two* somersaults.

The *second* one was *poor*.

However, the *little* fellow seemed *happy*.

Are the words *clown*, *somersaults*, and *fellow* nouns, pronouns, or verbs? Is the word *one* a noun or a pronoun? In the second sentence, what does the word *poor* tell about? What does *happy* tell about in the third sentence? What parts of speech do adjectives tell about or modify?

Any word that explains or describes a noun or a pronoun is used as an *adjective*.

Adjectives tell what kind (*poor*), which one (*smaller*), how many (*two*).

A word may be used after a verb to tell about the subject of the sentence. A word so used is called a *predicate adjective*.

***A*, *an*, and *the* are adjectives that are called *articles*.**

Forms of nouns or pronouns that show possession and modify nouns or pronouns are used as adjectives.

He waited for *his* bus to arrive.

Please pick up *Edith's* handkerchief.

His modifies *bus*. *Edith's* modifies *handkerchief*.

Read these sentences which show adjectives in different degrees of comparison:

1. The planet Mars is *bright*.
2. Jupiter is *brighter* of the two.
3. Venus is *brightest* of all.
4. This problem is *difficult*.
5. The next problem is *more difficult*.
6. The third is *most difficult*.
7. This is a *difficult* problem.
8. This is a *less difficult* problem.
9. This is the *least difficult* problem.

How many things are spoken about in sentences 1, 4, and 7? How many in sentences 2, 5, and 8? How many in sentences 3, 6, and 9?

The first form or degree of an adjective is called *positive*; the second, *comparative*; and the third, *superlative*.

The comparative form of most one-syllable adjectives ends in *er*, and the superlative degree in *est*.

The comparative form of some adjectives that have two syllables and of many that have more than two syllables is made by using the word *more* or the word *less* with the positive form. The superlative of such adjectives is made by using the word *most* or the word *least* with the positive form.

A few common adjectives have comparative and superlative forms which are completely different words:

good	better	best
bad	worse	worst
little	less	least
much, many	more	most

To write by yourself

In the part of a letter which follows there are twenty-five words used as adjectives. Some are predicate adjectives. Head your paper Adjective, Degree, Word Modified. Write each adjective, the degree in which it is used (positive, comparative, or superlative), and the word which it modifies.

The possessive forms of pronouns — my, mine, your, yours, his, hers, its, ours, theirs — are used as adjectives. The possessive forms of nouns are also used as adjectives. Include in your list any such forms that you find in this letter. Omit articles.

Dear June,

I've just had the most unusual experience of my life! Perhaps it will be the most useful. I've discovered that I can design scenery.

Last week Miss Harrison announced a contest for all pupils in our school. Anyone could submit sketches for the two sets for our play. Mine were best. Jane's drawings were very good. I expected her to win, but she didn't. Miss Harrison said that my ideas were more original.

The first act takes place at an airport. For the backdrop I sketched a hangar at the lower right side. A plane had just been wheeled out and was ready to take off. The many runways stretched into the distance. Above there were many planes flying in formation. The very small, distant ones looked like eagles. Then I pictured the larger ones like real planes.

The other set — but I'll tell you about that at a later time.

To discuss in class

As you are asked to do so, read the list of words which you have chosen as adjectives. Be ready to tell which are predicate adjectives. If your paper does not agree with the one read, check differences and be ready to discuss them if you do not think that your choices are wrong. Correct your work. Did you choose any words which did not modify a noun or pronoun?

To test yourself

In the paragraph from a letter which follows there are twenty adjectives. Head your paper Adjective, Degree, Word Modified. Choose words used as adjectives; indicate the degree and the word which each modifies.

Dear Peter,

The best skiing that I can find is on the farther slope of Mt. Columbus. The run is steepest there, and the slope is smoothest. On the lower part of the slope you have good opportunity for the fancy skiing that you may want to try. There are two good warm bunkhouses where you can stay over night. The charge is only fifty cents for an excellent bunk and plentiful breakfast. George's father owns both houses. Twenty boys stayed in the larger one on Saturday night. Fifteen fellows have already signed up for this Saturday.

To check your work

As your teacher or a classmate reads the correct choices, check your paper. Mark with a cross every error. Notice whether you made errors in choosing words which are not adjectives or in naming the degree of an adjective. For more practice, turn to Exercise I A, page 141. When you have completed the exercise, show it to your teacher.

3. What Is an Adverb and How Is It Used?

To read and learn by yourself

Notice the words printed in italics in the following sentences, and think with what other word in the sentence the italicized word belongs.

The automobile turned *quickly*.

Then it moved *more* rapidly.

To me it seemed a *very* fast car.

What part of speech is *turned*? In the second sentence, with what word in the sentence does *rapidly* belong? In the third sentence, with what word does *fast* belong? What part of speech is *fast*? From these three sentences you have observed that

Any word that explains or modifies a verb, an adverb, or an adjective is used as an *adverb*.

Adverbs answer the questions *How? When? Where? How much? How often?*

Adverbs, like adjectives, have three degrees of comparison.

A train moves *fast*.

An automobile can move *faster*.

An airplane can travel the *fastest* of all three.

The first form or degree is called *positive*. As with adjectives, the positive form of adverbs is used when no comparison is made. The *comparative* form is used when two things are compared. The *superlative* form is used in comparing three or more things.

The comparative degree of many short adverbs is formed by adding *er* and the superlative by adding *est*.

To write by yourself

Head your paper Adverb, Degree, Word Modified, Part of Speech. List all the adverbs that you find in Ken's letter to Ed. Tell the degree of each, the word which each modifies, and what part of speech the word modified is (verb, adjective, or adverb).

Dear Ed,

I am learning fast. You are always seeing something new in the country. On one very bright afternoon in a tremendously big tree I suddenly saw something like a gray ball. It seemed stuck loosely against a limb. I became very curious. I couldn't climb out; the limb was too small. Quickly I picked up a stone and threw it hard. It hit the gray thing squarely. A lot of very big flies came from it.

One of them hit me sharply on the forehead. It felt like the very hottest fire you can imagine. Another soon struck my face. I turned quickly and ran faster than our dog after a cat. The things still hit me. Finally I got away.

For three days I could hardly see. My face and hands swelled horribly. My cousins were sorry, but they said I was the most foolish fellow they knew. I agree heartily. Yellow jackets! Bah!

Yours,
Ken

To discuss with your class

When is a word called an adverb? What questions do adverbs answer? In what three ways are the comparative and superlative of adverbs formed? What examples can you give of each way of forming the comparative and the superlative?

As a member of the class reads his work, check any choices with which you do not agree. Tell why you think your choices are correct. When the class decides upon the proper choices, correct your paper. Find out why your choices were wrong if you made errors.

To test yourself

In the following passage from a letter are fifteen words used as adverbs. Head your paper Adverb, Degree, Word Modified, Part of Speech. Then list the adverbs and give the required information about them.

Dear Betty,

Some days come more slowly than others. The thirtieth of June is coming slowest of all. I am waiting most impatiently for it. You probably know the reason. That's our day for starting summer theatricals. I have a very delightful part in the first play. You remember that I played twice during last summer. In each play I

had scarcely three lines. In this play I really have a very small speaking part. I'm trying very hard. The director almost praised me during the last rehearsal. I am liking him better.

To check your work

As your teacher or a classmate reads the correct choices, check each error that you made. Hand in your paper. If you need more practice, turn to Exercise I B, page 141.

4. Using Adjectives and Adverbs for Clearer Meaning

To read to yourself

Which of the following passages tells you more clearly what happened?

A figure approached the window of the house. He moved and crouched as he heard the sound of an automobile. Then he glided and put his arm over the sill of the window and raised his leg to climb in.

A dark figure stealthily approached the open window of the dark house. He moved slowly forward and crouched low as he heard the sound of a passing automobile. Then he glided forward and put his right arm over the sill of the low window and raised his left leg to climb in.

Notice the words which have been added in the second passage. What parts of speech are they? What do they add? What ideas would be difficult to express exactly without them?

To write by yourself

In the following letter each blank represents an adjective or adverb which has been omitted. Below the letter is a list of words from which you may choose in filling in blanks. Copy the letter, filling each blank with an appropriate adjective or adverb from the list. You may use the same word more than once if necessary.

Dear Mabel,

We —— girls had a —— —— experience yesterday. It —— had a —— ending, but we —— got through it ——.

In the afternoon Jessie had —— dared us to walk to the village and back. We all —— agreed. As we started the trip ——, —— clouds were gathering —— in the west. We hurried ——. The sky darkened ——, and the —— wind —— blew us off our feet. —— drops of rain spattered —— around us. There was —— shelter in sight except a —— —— barn in an —— field. We ran —— toward it.

The —— door was open. We raced ——. For a —— time we stood —— and watched the rain pour ——. The wind blew —— and —— ——. —— we heard a creaking sound. "The barn's falling!" Bess yelled ——. We glanced —— ——. It —— was falling. —— we dashed into the rain. We had run —— a few feet when the barn crashed ——.

We were —— soaked but safe. The ——part of the storm had passed, and we reached home ——. A wetting did not worry us after what we had escaped.

Yours,
Millie

finally	safely	sad
almost	nearly	quickly
big	laughingly	fast
tremendous	back	black
jokingly	no	rickety
thickly	inside	old
hard	harder	open
short	nervously	more
there	only	violently
shrilly	unharmed	around
certainly	beautiful	down
thoroughly	three	worst
most unusual		happiest

To discuss with your class

If you are asked to do so, read the letter as you have completed it. If all members of the class do not agree upon which choices are correct, help your class to decide which word seems best, and be ready to say why you believe it is best. On your own paper, make any necessary changes so that all papers in the class will be alike for the following exercises.

To test yourself

Head your paper Word, Part of Speech, Word Modified, Part of Speech. Then list the first ten words (or more if your teacher so directs) which you have chosen to fill blanks. Tell what part of speech each is and what word it modifies.

To check your work

As a classmate or your teacher reads the correct list of words and their uses, check each error on your paper. If you do not understand your error, ask to have it explained. Hand in your paper without making corrections.

5. Using What You Have Learned

To read to yourself and think over

You know that the comparative is used in speaking of two things and the superlative in speaking of three or more. Which of the following sentences are correct?

1. I have read both stories; this is the strangest.
2. All three books are good; this is the more exciting.
3. All three lakes are pretty; Elmwood is smallest.
4. I like this pair better, though the other is less expensive.
5. Mr. Harris is richest of the two; Mr. Green is the more kind.

Can you see what is wrong with the sentences below?

Sarah is taller than any girl in her class.

Sam is the brightest of any boy in school.

Sarah is in her own class. Can she

be taller than herself? Can Sam be the brightest of any (one) boy? The writer of these sentences should have said:

Sarah is taller than any other girl in her class.

Sam is the brightest boy in school.

Then the writer would have used the comparative correctly by comparing Sarah with any one other girl by whom she might stand in the class. Sam would be the brightest of the whole group of three or more in the class.

If a writer should say, "Sam is the brighter boy in the class," how many boys would there be in the class?

Now do you know the reason for the following rule?

> **Do not use a comparative followed by *than any;* say *than any other.* Do not use a superlative followed by *of any;* say *of all.***

Do not, of course, use a double comparative or superlative.

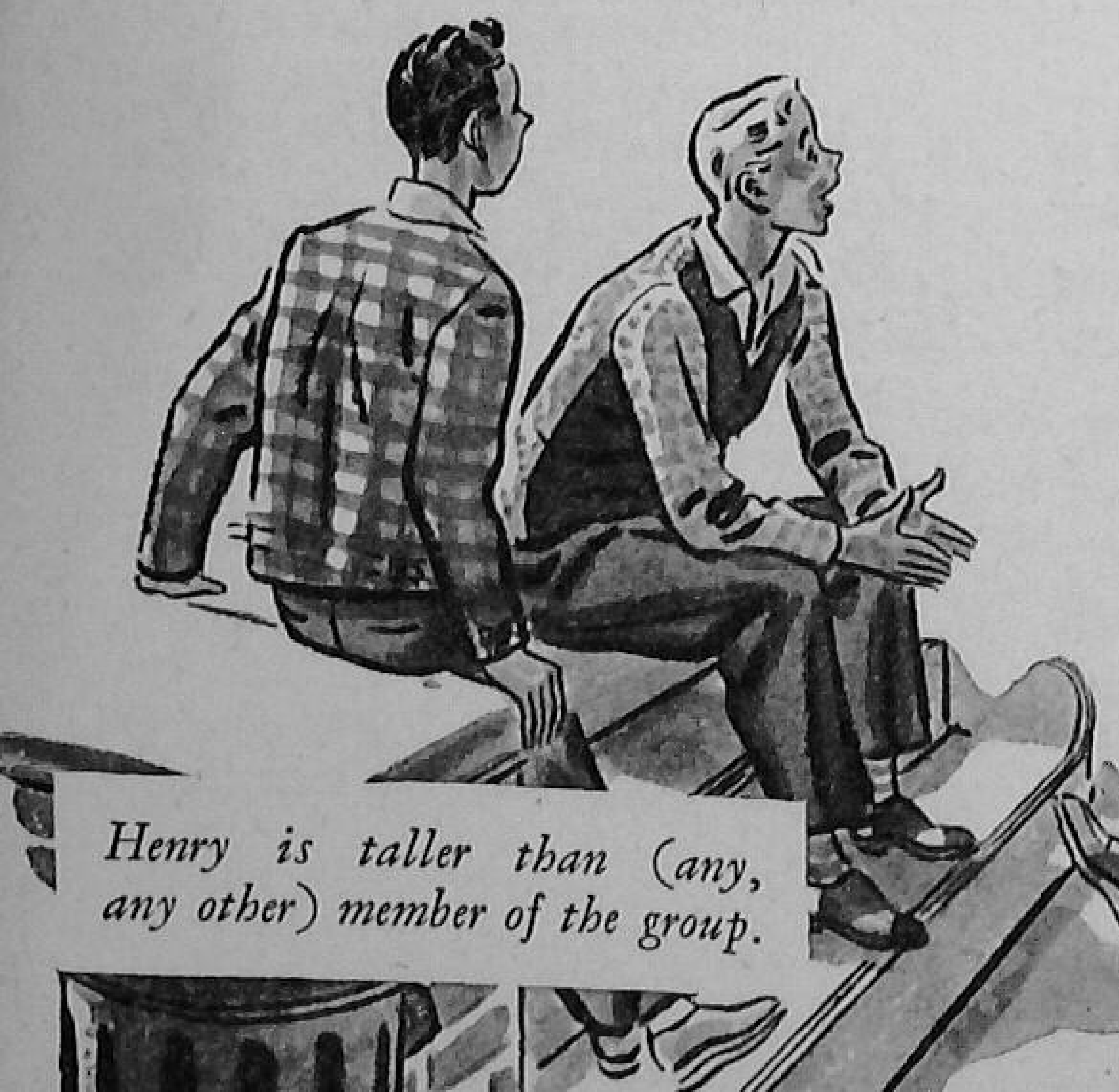
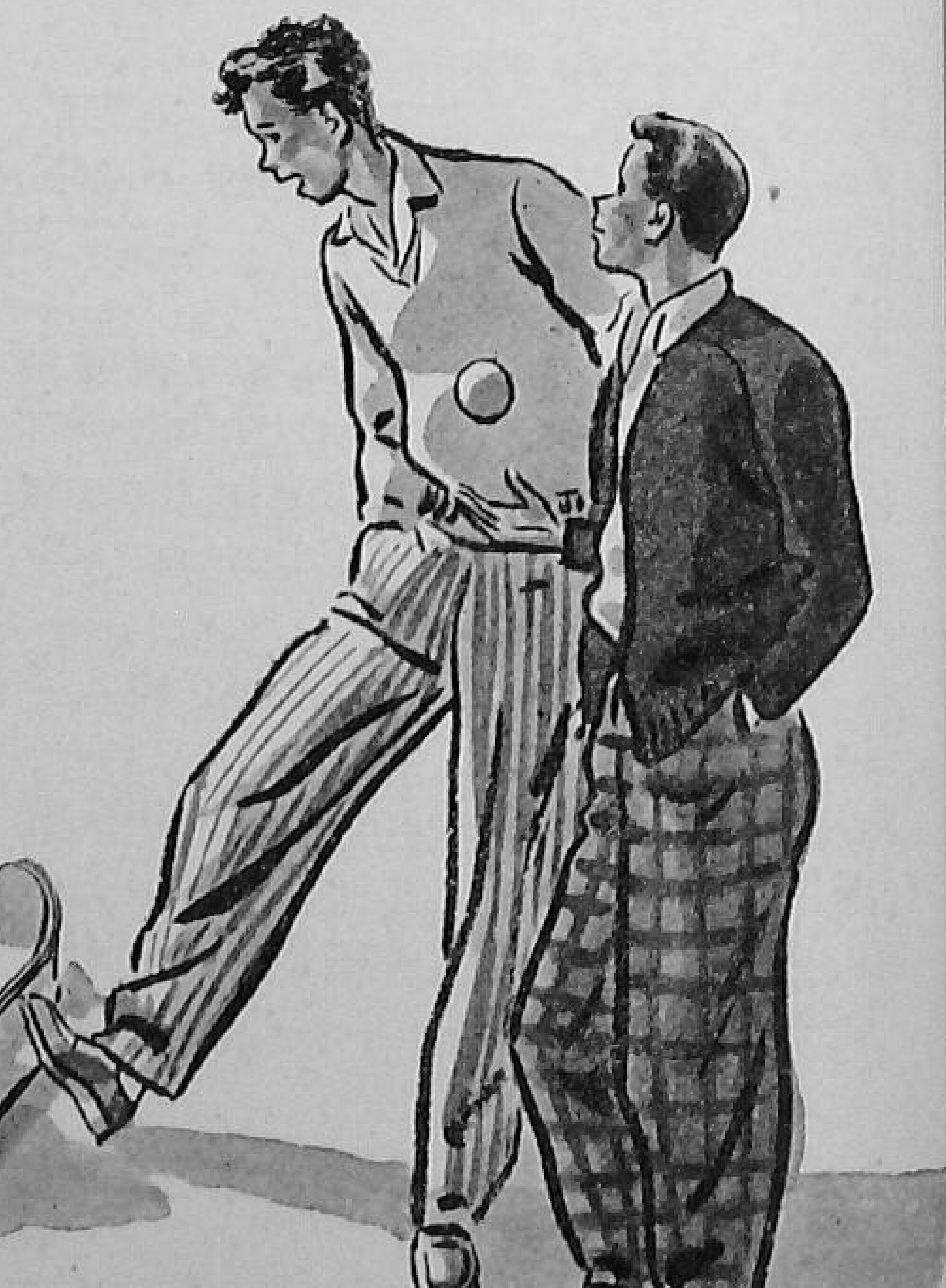
Correct: This building is higher than any other.
This is the hardest lesson we have had.

Incorrect: This building is more higher than any other.
This is the most hardest lesson we have had.

To write by yourself

Copy the following sentences, making correct choices.

1. The book that you gave me is the (most exciting, most excitingest) book that I have ever read.
2. The hero is the (bravest of any man, bravest of all the men) in the story.
3. When he and Gorbo have their fight, he soon proves the (stronger, strongest).
4. He is (quicker, more quicker) than (any, any other) man on the ship.
5. I like all that happens in the story but I don't believe some of the (wildest, most wildest) of the happenings.
6. Of all the incidents the one in which the hero plunges into the sea and fights a shark to save a comrade seems (more, most) impossible.

Henry is taller than (any, any other) member of the group.

7. (Funnier than any, Funnier than any other) happening is the one where Tim sits down on a tub that is covered only with cloth.
8. He folds up, and when he struggles he only sinks in (more deeper, deeper).
9. Tim gets more and more (red, redder) in the face.
10. No wonder that he fits so tightly; he is (fatter than any, fatter than any other) man on the ship.
11. Two men take hold of his arms and his feet, but the (harder, more harder) they pull, the (more loudly, more loudlier) Tim yells.
12. Finally the carpenter comes up with a hammer and knocks down the hoops, and as the tub falls apart Tim is more surprised (than any, than any other) man in the group.
13. I like the chapter about the battle (best of any, better than any other) chapter in the book.
14. The *Pride* is the (fastest of any boat, fastest of the boats) in the fleet, so that she can outfight them all.
15. When you read the book, tell me whether you don't think that it is the (best of any book, best of all books) that you have ever read.

To discuss in class

What does the sentence, "She is more musical than any member of her family" mean? What does the sentence, "He is the bravest of any man in his company" mean? How should each sentence have been expressed?

As some member of the class is asked to read his work, check your own paper. If you do not agree, be ready to say why. Correct any errors which you have made.

To test yourself

Write five sentences in which you use a comparative followed by the words *any other* and two in which you use the superlative followed by *of all*.

To check your work

As you are asked to do so, read your sentences and correct any in which comments from your classmates show that you have made errors. For more practice, turn to Exercise I C, page 141.

★★★ CHAPTER TWELVE ★★★

Using Adjectives and Adverbs Correctly

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

Read the following letter and decide how you would fill each of the numbered blanks.

Dear Sam,

I was __1__ (real, very) glad to hear from you. You haven't sent me a

__2__ (real, really) good letter for ages. Have you __3__ (almost, most) forgotten your old friends?

I'm glad that you finished your tests __4__ (perfect, perfectly). I __5__ (sure, surely) made a mess of some of mine. In arithmetic I did __6__ (good, well) as usual. I can always finish that test __7__ (easy, easily). But history never comes __8__ (clear, clearly) to me. If I should do __9__ (real, really) __10__ (good, well) in a history test, I'd __11__ (sure, surely) be happy. It certainly seems queer to everyone that I can't learn history.

My dog doesn't seem so __12__ (good, well) as he did last week. He disappeared __13__ (some place, somewhere) last week and was gone __14__ (almost, most) two days. He eats __15__ (good, well), but he doesn't run __16__ (perfect, perfectly). He seems to drag one leg __17__ (real, very) __18__ (queer, queerly) and he moves __19__ (different, differently) from what he did. I'm going to take him to the veterinary __20__ (real, very) soon if he doesn't get __21__ (good, well) again.

I like shop work this year. Mr. Cooke explains the work __22__ (clear, clearly). He does some things __23__ (different, differently) from what we have been used to, but we like him very __24__ (good, well). His directions are always __25__ (easy, easily) understood. The magazine stand that I am making looks __26__ (real, very) well __27__ (almost, most) __28__ (any place, anywhere) I put it. Mr. Cooke says I have done __29__ (good, well) with it.

Some of the fellows believe that we are going to win the ball game on Saturday __30__ (easy, easily), but I think __31__ (different, differently). Boonton has a __32__ (real, very) good team. We won't get off __33__ (easy, easily) with them.

Write again soon. I have __34__ (sure, surely) tried to tell you some news this time.

Yours,
Jake

To discuss in class

Help your class to decide in which blanks you should use adverbs and in which blanks you should use adjectives. Be sure to ask questions if you do not understand why the form chosen by the class is the correct one.

To write by yourself or to read aloud

Down the left margin of your paper place numbers to correspond with those in the blanks in Jake's letter to Sam. After each number place the word which you think will fill the blank correctly. As you do so, prepare to tell the class why you chose each word. If your teacher prefers, you may read the sentences, supplying the correct form.

To check your work

As your teacher or a classmate reads words which you should have listed, check your paper. Hand it in without making any changes. For more practice, turn to Exercise II A, page 142.

2. Using Adjectives and Adverbs Correctly

To read and think over

If you made a perfect score on the test in Lesson 1, your teacher may ask you to write twenty sentences in which you leave blanks that should be filled by *almost*, *most*, *real*, *really*, *there*, *some place*, *somewhere*, *a kind of*, *a kind of a*, *besides*, *beside*, *from*, *than*, *this kind*, *these kind*.

If you did not make a perfect score, remember not to use an adjective when you should use an adverb, and learn the following rules:

Do not use the word *place* instead of the adverb *where*.

Do not say, "I'll find a ticket some place." Say, "I will find a ticket somewhere."

Remember that *well* is an adverb except when it means healthy.

Marie worked well. (Adverb)
He is well now. (Adjective)

Do not use the adjective *real* for the adverb *really* or *very*.

Do not say, "He tried real hard today."
Say, "He tried very hard today."

Remember that *almost* means *nearly* or *not quite*.

Do not say *most* when you mean *almost*.

Right: He almost missed his train.
Wrong: He most missed his train.

When you wish to express the idea *in addition to*, use the adverb *besides*.

Do not confuse it with *beside*, which means *at the side of*.

Right: He sat beside his father.
Right: He was late besides being tired.
Wrong: He was late beside being tired.

When you wish to state that you went as far as you could, say this is *as far as I went*.

Do not say, "This is all the farther I went."

It is incorrect to say *these* or *those* with the noun *kind*, which is singular.

Right: This kind of book interests him.
Wrong: These kind of books interest him.

The articles *a* and *an* should not be used after an expression such as *kind of* and *sort of*.

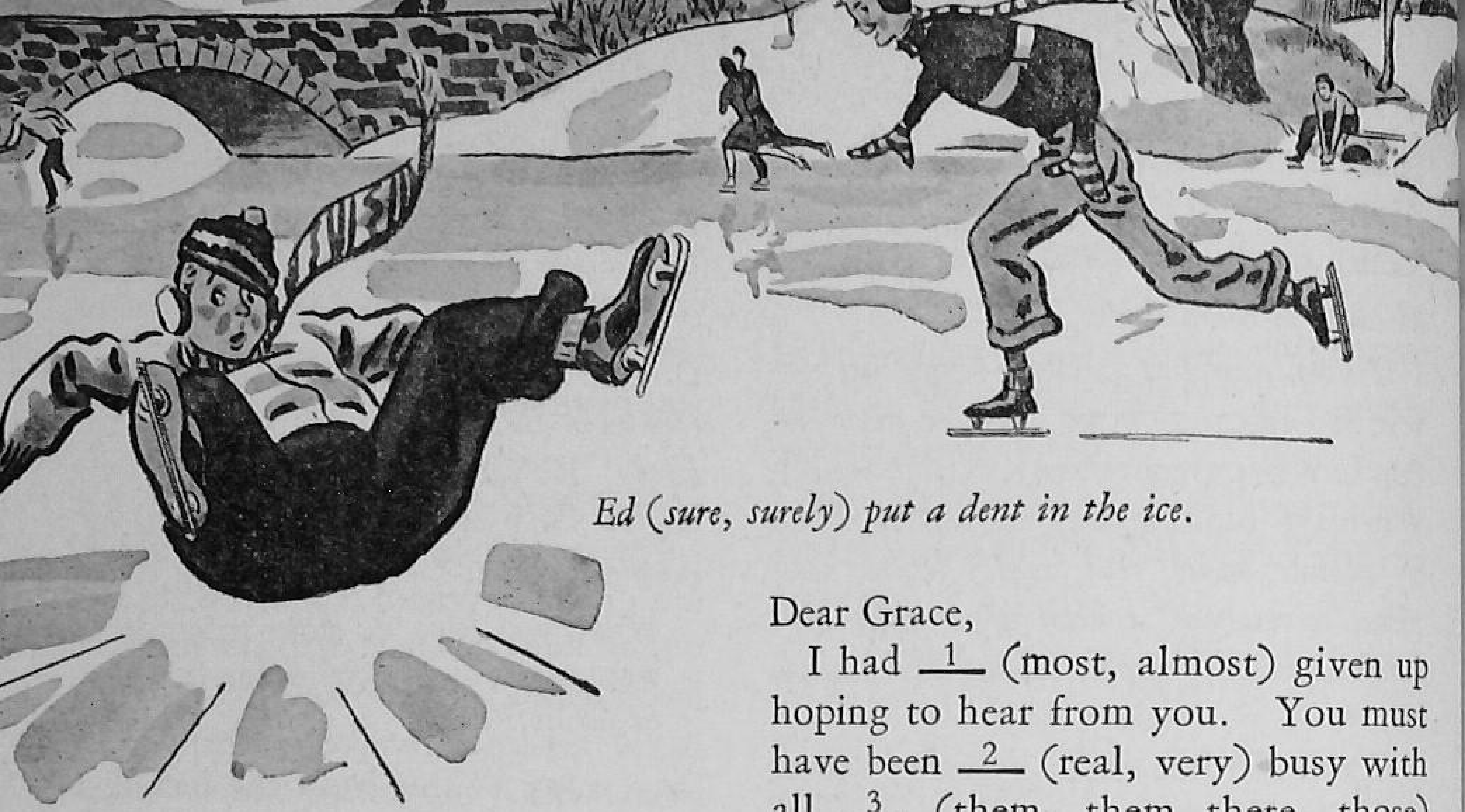
Right: What kind of cake do you like best?
Wrong: What kind of a cake do you like best?

Use *rather* to modify an adjective or an adverb; do not use *kind of*.

Right: He was rather slow in starting.
Wrong: He was kind of slow in starting.

Always use *from* not *than* after the word *different*.

Right: My idea is different from his.
Wrong: My idea is different than his.



Ed (sure, surely) put a dent in the ice.

Remember that *them* should only be used *as a pronoun*. It should never be used as an adjective to modify a noun.

Right: Those gloves fit better than these.

Wrong: Them gloves fit better than these.

Remember that *there* and *here* are adverbs. They should not be used to modify a noun or a pronoun.

Right: The chair in the corner is broken.

Wrong: That there chair in the corner is broken.

To write by yourself or to read aloud

Down the left margin of your paper place numbers to correspond with those in the blanks in the following letter. After each, place the word which you choose to fill the blank. If your teacher prefers, you may read the sentences, supplying the correct form.

Dear Grace,

I had _1_ (most, almost) given up hoping to hear from you. You must have been _2_ (real, very) busy with all _3_ (them, them there, those) friends visiting you, _4_ (beside, besides) practicing for your recital.

I have been _5_ (rather, kind of) busy myself. For two days I helped mother make _6_ (those kind, that kind) of preserved apples that you like, _7_ (besides, beside) trying to make a dress for myself different _8_ (than, from) those that I now have. It is _9_ (most, almost) done now. It is _10_ (a kind of, kind of a) dark brown with a yellow collar and yellow buttons. It looks _11_ (most, almost) like _12_ (that, those) _13_ (kind of, kind of a) dress that you see pictured in _14_ (those, them, them there) fashion magazines of your mother's. Basting the dress is _15_ (as far as, all the further) I have got now.

Yesterday I went for a walk with Dora. Finally she said she had walked _16_ (all the further, as far as) she could. We went into Weston's and had one of _17_ (those, them) lunches different _18_ (than, from) what we have at home. _19_ (That,

That there) tea room __20__ (most, almost) always seems to have food different __21__ (than, from what) you can get __22__ (anyplace, anywhere) else. Then we went to the movies. The picture was __23__ (kind of, rather) poor, and __24__ (beside, besides) the theater was hot. It was a __25__ (kind of, rather) warm day, different weather __26__ (than, from) what we had last week. We were too cold then.

__27__ (This, This here) isn't a very interesting letter, I'm afraid, but I haven't done much that is interesting. Next week I'm going to the Delta dance. I like __28__ (that, those) __29__ (kind of, kind of a) dance. That's __30__ (as far as, all the farther) I can plan, for father may decide to take us up to one of __31__ (them, those) hotels on Moose Lake for next month. That's __32__ (all the further, as far as) he can be away from his office this year. He likes the hotel __33__ (rather, kind of) well, but I don't like __34__ (them, that, those) kind of place. I like __35__ (kind of a, a kind of) small place, not __36__ (them, these, those) big hotels. __37__ (Beside, Besides), I have more fun at home.

Please send me __38__ (them, those, them there) pictures of yours. They sound __39__ (rather, kind of) interesting. I'll send you a card soon.

Yours,
Lucy

To discuss with your class

As you are asked to do so, read the sentences at the beginning of this lesson and tell why each is incorrect. Read part of Lucy's letter if you are asked to do so, choosing the correct words to fill the blanks. Compare your choices with those of other members of the class. Correct errors if you have made any.

To test yourself

Number your paper to correspond with the numbers of the following sentences. Place after each number the incorrect expressions which you find in the sentences and then the correct words which should have been used.

1. I have most finished this here exercise.

2. I don't like these kind of problems, but I have worked real hard on all of them.

3. Just let me complete this here one.

4. This is all the farther that this bus goes. 5. We must change at that there corner.

6. This hat is different than mine. 7. This here one is trimmed real good.

8. The book that I lost is kind of a dictionary. 9. Beside, it had my papers in it. 10. I must have left it some place.

11. I'm kind of sorry that she isn't with us. 12. She would enjoy these here pictures.

To check your work

As your teacher or a classmate reads the correct versions of the sentences, correct errors which you have made, but do not erase. Hand in your paper. For more practice, turn to Exercise II B, page 142.

3. Placing Adverbs Correctly and Punctuating a Series

To read and think over

Elsie's mother said to her, "Have you touched any of the refreshments for the picnic?"

Elsie answered, "I only tasted the lemonade, and I ate only one cookie."

When Elsie used the word *only*, notice what words she made *only* emphasize. She said that she had *tasted* the lemonade, only *tasted* it. She had not taken a drink of it. She had eaten *one* cookie, not any more.

When you use the adverbs *only*, *merely*, *just*, *almost*, *nearly*, and *scarcely*, place them so that they modify the word which you want to emphasize. Each of these words says *this and nothing else*.

Read the groups of sentences below and prepare to explain to your class the difference in meaning between the sentences in each group.

1. Justin glanced at only one book. Then he bought it.

   Justin only glanced at one book. Then he bought it.

2. Only one man in the crowd looked at us.

   One man in the crowd only looked at us.

   One man in the crowd looked at us only.

3. I just tossed the glove and the ball at him. He missed just the ball.

   I tossed just the glove and the ball at him. He just missed the ball.

4. In the confusion he scarcely heard one siren.

   In the confusion he heard scarcely one siren.

5. We nearly caught ten fish that day.

   We caught nearly ten fish that day.

6. We almost found all the lost articles.

   We found almost all the lost articles.

7. During the night I scarcely slept for an hour.

   During the night I slept for scarcely an hour.

8. He merely laughed at me, and then he moved on.

   He laughed merely at me, and then he moved on.

9. John nearly bought all the books.

   John bought nearly all the books.

10. The cyclone only damaged one block of houses but destroyed others.

    The cyclone damaged only one block of houses.

Read also the following sentences:

11. There were on the counter red, white, and green books.

12. The boy ran up quickly, willingly, and alertly.

What do the words *red*, *white*, and *green* modify in sentence 11?

What parts of speech are they?

What do *quickly*, *willingly*, and *alertly* modify? What parts of speech are they? By what mark of punctuation are these words separated?

Papers, books, and magazines were strewn about.

How are the words *papers*, *books*, and *magazines* used?

The men coughed, sneezed, and panted.

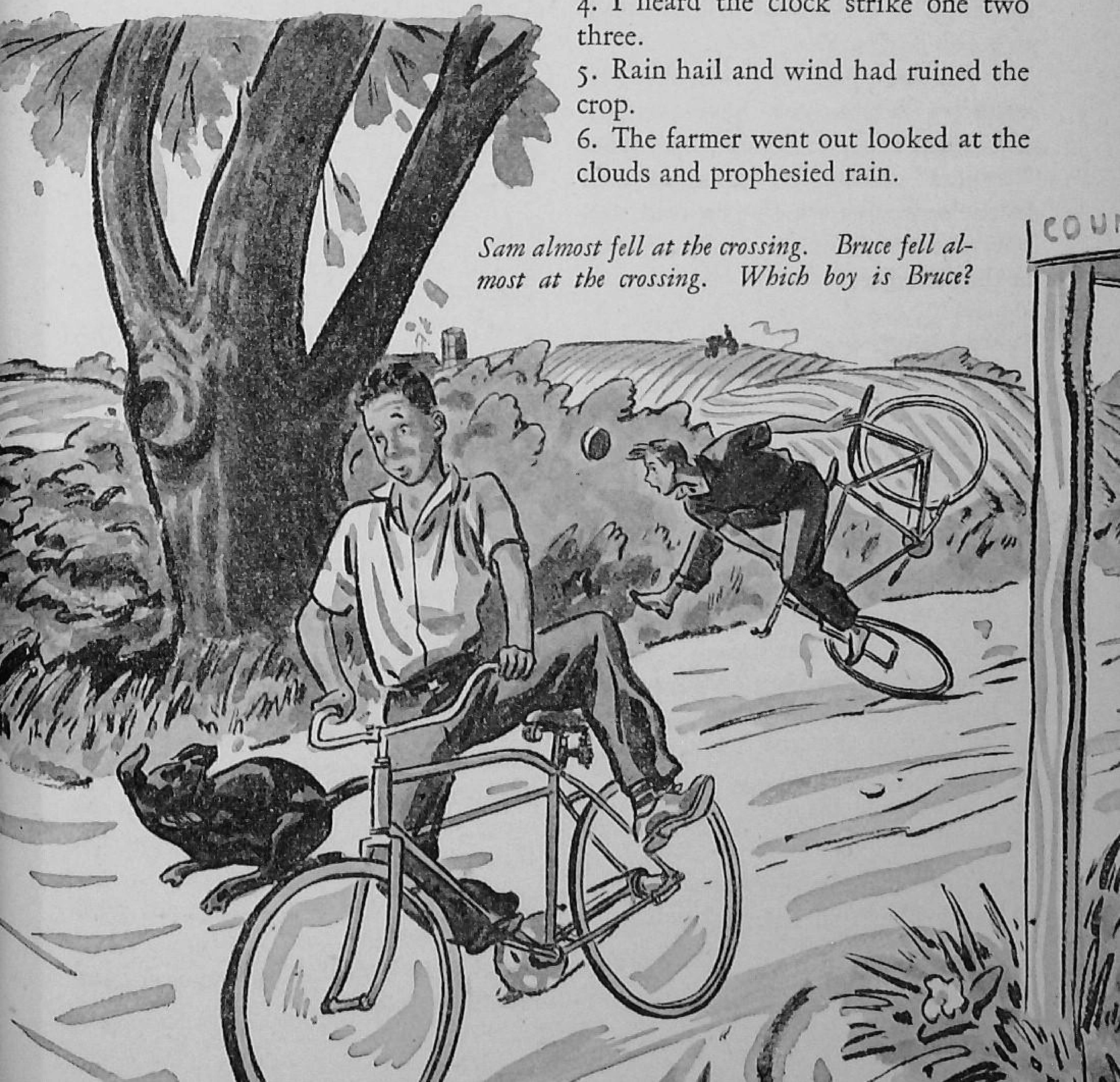
How are *coughed*, *sneezed*, and *panted* used?

Three or more words (adjectives, adverbs, verbs, nouns, etc.) used in the same way in the sentence are said to be in *series*. The words in a series are separated by commas. There should always be a comma before *and* in such a series.

To write by yourself

Copy the following sentences, inserting commas between words in a series. Do not forget the comma before the word *and*, that is, between the last two words in a series.

1. My bicycle is old broken and ugly.
2. Men women and children rushed from the building.
3. The fire consumed stores churches and residences.
4. I heard the clock strike one two three.
5. Rain hail and wind had ruined the crop.
6. The farmer went out looked at the clouds and prophesied rain.



Sam almost fell at the crossing. Bruce fell almost at the crossing. Which boy is Bruce?

7. All through the crowd bright happy eager expressions were visible.
8. All the runners seemed easy confident and tireless.
9. This light shines glaringly unevenly and provokingly on my work.
10. In the pool were found fish frogs and tadpoles.

To discuss in class

Help your class to decide on the meanings of the groups of sentences 1 to 10 on page 138.

If you are asked to do so, read the sentences which you have written, indicating the punctuation by saying "comma" when you come to one. In the sentences which you read, tell how the words in the series are used in the sentence.

To test yourself

Rewrite the following sentences in one or more ways, placing the word in parentheses so that each numbered sentence will express the meaning or meanings indicated under it.

1. Sally borrowed two dresses of mine. (only)
   She borrowed two and no more.
2. The clock has struck two. (only)
   It has struck two but no more.
   There is one clock which has struck two.
3. I can hear an airplane. (just)
   You can hear an airplane and nothing else.
   You can hear the airplane but not see it.
4. Our glee club practiced two songs. (merely)
   They practiced two but no more.
   They practiced the songs but did not sing them in public.
5. I smelled the fire in the cellar. (only)
   You did not see the fire.
   You did not smell fire anywhere else.

Punctuate these sentences:

1. In a moment the lights will blink grow dim and go out.
2. Throw all papers cans and other refuse into that bin.
3. His easy pleasant and appealing manner charmed us.
4. After a while he went up looked out and came down.
5. All these boxes seem carelessly hastily and poorly made.

To check your work

As your teacher or a classmate reads the correct versions of the sentences and the correct punctuation, mark plainly on your paper each sentence which is incorrect. Before you hand in your paper, correct your errors without erasing. For more practice, turn to Exercises II C, on page 143, and II D, on page 144.

More Practice

I

A. Head your paper Adjective, Degree, Word Modified. Then list all the adjectives in Bert's letter, tell the degree of each, and what each modifies.

Dear Cube,

We have just won the greatest game that we have played this year. We've beaten Millbrook thoroughly at last. The score was ten to two.

I have never seen the team play better. In the first inning Shaw immediately hit a three-bagger. He probably could have got home safely if he had run faster. Then little Ben Pratt, the smallest man on the team, got a safe hit and made first base while Shaw came home. Knobby Wilson, our biggest man, followed Ben and knocked out a home run. Then Millbrook's pitcher steadied down and pitched his best ball. Our next three men struck out. That inning gave us a three-run lead.

Billy Grant, the funniest batter I have ever seen, made a run for Millbrook in the second inning.

Three men scored for us in the fifth inning and two in the seventh inning. Millbrook's pitcher did his best work for his team by knocking a homer in the last part of the seventh inning, but no one was on the bases.

In the eighth inning Sam Thorpe fanned wildly. Shaw came through again with a good clean homer, the most beautiful hit of the afternoon. Two men struck out. After that Tiny Pratt took a mighty swing and knocked one into right field. The fielder just missed it. He chased it, stubbed his toe, and sprawled headlong. By the time he got the ball, Tiny was home. That ended the scoring.

Our crowd was the wildest bunch of red Indians you could imagine. The whole afternoon was the most exciting one we have ever spent. You missed the best show in town!

Yours,
Bert

B. Head your paper Adverb, Degree, Word Modified. Then list all the adverbs in Bert's letter, tell the degree of each, and what each modifies.

C. Copy the following sentences, making correct choices and correcting any errors that you can find:

1. My sister has just bought the (most beautifulest, most beautiful) lamp that I have ever seen.
2. I was with her when she bought it, and I thought it was the (prettiest of any, prettiest of all) in the store.
3. I'm sure that it is more attractive than (any, any other) lamp in our house.
4. It is more brighter than the lamp in my room, and the light is much more softer.
5. Do you think that Goodman is

fastest of any man on the track squad and better natured than any man on the squad?

6. I think that he has better form than any man on the squad, but I don't think that he is the fastest of all the rest.

7. My rabbit was the largest of any in the show, and his fur was more whiter than that of the prize winner.

8. He is the larger of the three that I own and looks the best of the two when I compare him with Sandy's best rabbit.

9. Of the three men Wilbur was the taller, and he is the heaviest of any man in the group and stronger than any of the three.

10. Please lend me the smallest of your two pairs of candlesticks.

II

A. Copy the following sentences, making correct choices and correcting any errors that you can find.

1. I envy you. You seem to write a letter so (easy, easily).
2. Your letters are (easy, easily) the best of all that I get.
3. I wish that I could write as good. Perhaps I write (different, differently) from what I talk.
4. If I could talk to you, I sure could tell you things (clear, clearly).
5. Have you seen any (real, really) good pictures lately?
6. I saw a good one yesterday. Every person in it acted perfect.
7. It ended rather queer, but I sure liked it.
8. There was some real good music in it, too.
9. I don't like to take a girl to a picture; girls cry too easy.
10. You can't enjoy a picture very good when you're enjoying it perfect and someone else is crying real hard.

B. Make correct choices as you copy the following sentences, and correct all the errors that you can discover.

1. I'm kind of glad that you told me about getting them skates different (than, from) those we talked about.
2. I never did think that (kind of a, kind of) skate was very good.
3. I most bought a pair last year, but I finally got (this, this here) pair that I have now.
4. These here ones are good; (beside, besides) they stay sharp.
5. That there kind of a pair that you talked about buying dull easy.
6. How far can you skate now? Three miles is (all the further, all the farther, as far as) I can go without resting.
7. The ice on Long Lake is kind of good this year. Beside you can skate all the further you want to up the lake.
8. There aren't any of them big cracks like them ones that were in the ice last year.
9. We fellows have built a kind of a hut for shelter different (than, from) the one we had last year. It's most halfway up the lake.

10. We had it most done when one of them high winds came up and blew it over.

11. Then we built it most all over again and a little different (than, from) what it was at first.

12. It's one of those kind of a shelter with three sides and a roof.

13. Them kind is the best. You can build a fire in front of it and sit near, or all the further away that you like if you are too warm.

14. These here kind of cold days that we have had lately are the ones that I like.

15. Beside, they keep the skating most perfect all the time.

C. Rewrite each of the following numbered sentences in two or three ways, inserting the word in parentheses to make the meanings given below each sentence.

1. The two men in the cabin looked at three packages. (only)
   a. There were two men in the cabin, but no more.
   b. The men did not touch the packages.
   c. The men looked at three packages but not any more.

2. The woman in the room mentioned her son. (only)
   a. There was just one woman in the group in the room.
   b. She had one son but no more.
   c. She mentioned her son but did not say anything about him.

3. Can you tell us about one of the battles, even without showing us pictures? (just)
   a. Tell about one battle but no more.
   b. Tell us about it without the pictures.

4. The trail makers marked one path up the mountain last week. (just)
   a. They marked the path but did nothing else.
   b. They marked it as recently as last week.
   c. They marked one path but no more.

5. One day last week when I was late I ran all the way to school. (nearly)
   a. You ran part of the way.
   b. You went at the same pace all the way.

6. We called to four boys. (merely)
   a. You did nothing but call to the boys.
   b. You called to four boys but not to the others.

7. My brother aimed at four pheasants. (only)
   a. He aimed at them but did not shoot them.
   b. There were other pheasants, but he took aim at four.

8. I sniffed at the cake on the table. (only)
   a. There was only one cake.
   b. You sniffed at it, but that was all that you did.
   c. There was but one table.

9. The settler nodded to the four Indians that lived near him. (only)
   a. There were four Indians but no more.
   b. There was one settler but not any others.

c. The settler did not talk to the Indians.

10. In the valley we have found the place for our camp. (just)

a. We have found the place only recently.

b. We have found the exact sort of place that we want.

D. Rewrite the following sentences, punctuating correctly all series of words or groups of words.

1. The red green and yellow stripes made the chair very gay.
2. For a week the men fought gallantly doggedly and courageously.
3. This rule applies to the pupils in the third fourth and fifth grades.
4. For this work you will need a pencil a pen and a ruler.
5. The men looked at me laughed and went on talking.
6. You will find the information on the thirty-first thirty-second or thirty-third page.
7. A cheerful lively and talkative young woman waited on us.
8. Nails screws and tacks were scattered on the floor.
9. A tall lean gaunt man sat near the table.
10. Can you find needles scissors and thread?
11. The boat gradually went down down down.
12. Please send me my cousin my brother and my sister.
13. It seemed that the man was kindly pleasing and patient.
14. Go down around and in.
15. You have done this very very very well.
16. Can any one of you read this article condense it and give the gist of it in a three-minute talk?
17. In around and up you go.

For Study and Better Reading

1. Do You Use the Context and Your Experience When You Read?

To read to yourself

1. The evening's fun was nearly over. 2. In a moment it would be time to scramble into overshoes, coat, mittens, and cap complete with earlaps and dive out into the sleet and wind.

3. Gus frowned that thought away and concentrated his attention on enjoying the last few minutes of play. 4. He bent toward the oval in front of him. 5. In the second in which he had let his attention wander, the freight had rounded the far curve and was now just pulling into the station yards. 6. The thin, metallic rhythm of its trucks was sweeter in his ears than a symphony. 7. The freight must take the first siding and let the passenger express slither by. 8. The two trains were drawing dangerously near each other. 9. As the wheels made contact with rails, tiny sparks of blue light came and went. 10. The signal beyond the siding turned red. 11. With relief he saw the freight engine turn obediently and whisk its train through the switch. 12. The signal for the express winked from red to green. 13. The siding switch closed after the freight with a slight tick. 14. The express rattled down the straightaway, each truck lightly tapping the frog of the now safely closed switch. 15. Gus straightened up, easing his cramped muscles, and realized with a smile that as a good railroader his every action of the past five minutes had been so completely automatic that he had been unconscious of making a single motion.

1. What was Gus doing?
2. How do you know that he was not watching a moving picture?
3. How far did you read before you knew exactly what he was doing?
4. How many sentences at the beginning would remain the same if Gus were enjoying something else?
5. In the fourth sentence what two words would have to be changed, if Gus were at a moving picture?
6. At what point did he relax?
7. Was Gus tense or relaxed as the trains bore down upon each other?
8. What words in sentence 6 tell you something about the size of the train?
9. What word in sentence 7 would you change if you were talking about a very heavy train?
10. What expression in sentence 9 tells you that this could not have been a scene on an actual railroad?
11. What word in sentence 11 tells you that Gus controlled the trains?
12. What expression in sentence 13 implies that the whole arrangement was toy-size?
13. What words in sentence 14 would

have to be changed to give the impression of a real train?

14. What experience of your own helped you to understand what the paragraph described?

15. What experiences of yours suggested ideas about the paragraph that you finally discarded?

To discuss in class

Help your class to answer the questions that you have been considering.

When you read, you use experiences that you have had in many different situations. The wider your experience, the easier it is for you to grasp the author's meaning and follow the ideas as the author presents them.

Did you make full use of your previous experiences as you read the selection? What experiences might you have used that you failed to?

2. Using Experience to Understand What You Read

To read to yourself

His standards of comfort and pleasure were not numerous, but they were impressive. And he had nothing to do but satisfy them. He had already *stoked* his colossal *boiler* to its full capacity. He now thoughtfully and thoroughly *stropped* his back on the under side of the lowest bar of the gate which he had through months of daily effort *honed* to a gratifying sharpness. *Puckered* to slits of ecstacy, his tiny eyes were lost in the billows of his other features. The delicious mud at the edge of the pond caught his *flickering* attention next, and with a happy grunt he *plowed a furrow* through it to its richest depth. Then he *turned turtle*, churning the warm slime luxuriously. Finally he *hoisted* his *hulk* into *dry dock.* Richly frosted with mud, hoofs and legs *spread eagled*, he *fried* the afternoon pleasantly away on his rock griddle.

To understand this paragraph, you do not need to know anything about pigs, but you do need to understand terms used in several other subjects, such as sewing, building fires, using razors, farming, and seamanship. Of course no good writer fills one brief passage with such a jumble of terms except in an attempt to be humorous. You will enjoy such humor more if you can use your experience to understand such expressions.

To write by yourself

1. What is the topic of the paragraph?
2. In several short sentences, write the details which are given about the topic.
3. Copy each of the italicized expressions; then write beside each the simple, exact word or phrase which you could use instead to express exactly what it means to you.

To discuss in class

When you are called on, tell what you think the topic of the paragraph

is, what the important details are, and what meaning you would give to each of the italicized expressions. Explain also what kind of experience helped you to learn the meanings of the expressions which you have explained.

3. Using Experience to Understand Proverbs

To read to yourself

A proverb is a statement about a particular thing or situation which can apply to many other things or situations. In order, however, to see how a proverb applies to many situations, you need to understand exactly what it means. Many proverbs come to us from older times when the work and interests of most persons were somewhat different from those of today. In those days a majority of families kept their own cows and chickens; the hard work of the farms was done by horses or oxen. From that time came the saying, "Do not muzzle the ox that treads out the grain."

Before you can understand the full meaning of this warning, you must realize that wheat or oats or rye has to be threshed; that is, the kernels of grain have to be separated not only from the stalks but from the hulls in which they grow. In ancient times oxen did this work by treading on the heads of grain. Of course if an ox were not watched or muzzled, he could bend his head and snatch a mouthful of grain. The saying means literally that the farmer should not begrudge the animal the occasional mouthful he might take. But it can have a wider meaning, such as, "Do not begrudge the worker a share in what he produces."

Suppose that you are repairing your bicycle and that your younger brother runs one errand for tools for you gladly. Perhaps you ask him to get something else for you, and he gets it. When you ask him to do a third favor for you, your mother says, "Don't kill the goose that lays the golden eggs." What does she mean? First you will have to know the story that Aesop told about the goose. In the second place you will have to see that golden eggs are used in the proverb as a symbol of anything desirable. Then perhaps you will understand that your mother is really saying, "If you want the favors to continue, you must not by being too greedy or demanding kill the spirit that produces the favors."

It is necessary to understand proverbs and occasionally fun to use them, but constant use of them becomes tiresome. It is more fun to bring them up to date by rephrasing them and applying them to new situations. The English people in the winter of 1940–1941 changed the saying, "One swallow does not make a summer," to "One plane doesn't make a raid." How would you bring up to date the old adage, "Don't count your chickens before they are hatched"?

To discuss in class

What is a proverb? What proverb have you heard used? When you are called on, give your modern version of the proverb about counting chickens. Listen when others give their versions. Which one given by the class seems the most expressive and interesting?

To write by yourself

For each proverb below choose the meaning which you think best expresses the idea of the proverb. Then for three write a modern version.

1. The longest way round is the shortest way home.
   a. The road that winds in curves is shorter than a straight road.
   b. The longest road is always the best paved road.
   c. The longest or most difficult method is often the one that gives most satisfactory results.
   d. You should never attempt to save time.
2. There is no use crying over spilt milk.
   a. Don't waste time regretting something that can't be remedied.
   b. Don't feel sorry for the mistakes you make.
   c. Carry any object carefully.
   d. Never shed tears.
3. Don't cross your bridges till you come to them.
   a. Avoid driving across a bridge.
   b. Don't antagonize either your friends or your enemies.
   c. Never prepare for the future.
   d. Don't worry about the possibility of some danger in the distant future.
4. The proof of the pudding is in the eating.
   a. Anything you can eat is well cooked.
   b. The test of an article is how well it works.
   c. Puddings are good to eat.
   d. The test of a good cook is a pudding.
5. Take care of the pennies and the dollars will take care of themselves.
   a. If you attend to the details, the larger matters which are made up of these details will inevitably turn out satisfactorily.
   b. You should save only pennies.
   c. Saving pennies is the most important of all matters.
   d. If you save pennies, some day you will be rich.

To discuss in class

Listen while others read the meanings they selected to find out whether you agree with their choices. When you read your choices, find out whether the class thinks you understand the meaning of the proverbs. Were any of the modernized versions of old proverbs amusing enough to post on the bulletin board? Help the class to name situations to which each of the proverbs could be applied.

Unit Five
Conversation and Telephoning

CHAPTER THIRTEEN

Carrying on Special Kinds of Conversation

1. Introducing Yourself to Strangers

To read to yourself and think over

George's father asked him to deliver some papers to Mr. Simmons at his office. "These are insurance policies which Mr. Simmons wishes to have at once before he leaves on a trip," Mr. Kane explained.

George's brother Reg thought he also would like to act as messenger.

"Let me be an office boy, too, Dad," Reg begged.

Mr. Kane laughed. "As a matter of fact, I have another errand today, and it will save me trouble if you want to do it. Take this envelope to Mr. Martin Hersey. He's at home with a cold. I'd like each of you boys to bring back a signed receipt. That will give me a record to put in our files. There is a receipt in each envelope."

When Reg rang Mr. Hersey's doorbell, Mrs. Hersey came to the door.

"May I see Mr. Hersey?" Reg asked.

"Mr. Hersey has a cold; couldn't I take the message?" Mrs. Hersey asked.

"No," Reg said. "My father asked me to give these papers to Mr. Hersey."

"Oh, you must be one of the Kane boys," Mrs. Hersey smiled. "Come right in. I will take your envelope to my husband and see whether he

has any message to send your father."

Saying nothing, Reg stepped into the hall and held out the envelope to Mrs. Hersey, who took it.

"Sit down, won't you?" Mrs. Hersey suggested as she went upstairs.

Reg settled his cap a little more tightly on his head and sat down.

Mrs. Hersey came down in a few minutes. "Mr. Hersey wants me to thank you for bringing the envelope," she said. "He says there's no message. It was very kind of you to come up here personally." She walked toward the door and Reg rose.

"Goodby," he said and walked out.

When George entered Mr. Simmons's office, he took off his cap. A young woman at a desk near the door said, "Good morning. Whom did you wish to see?"

"I have a message for Mr. Simmons," George replied. "My name is George Kane. My father is Mr. Simmons's insurance agent."

"Won't you sit down, George?" the young woman asked. "Mr. Simmons is busy just now, but I'll find out how soon he can see you." She disappeared for a few moments. When she returned she said, "Mr. Simmons will be glad to see you," and held open a door for George. Two men were in the room, both busy at desks. George hesitated for a second. Then as one looked up, he said,

"May I speak to Mr. Simmons?"

"I am Mr. Simmons," the man said.

"I am George Kane. I have some policies that my father, Everett Kane, sent over for you."

"Thank you, George. Nice to meet you. I've known your father many years. Just leave the envelope with me," and he turned back to his desk.

"I'm sorry to bother you, Mr. Simmons," George said pleasantly, "but my father asked me to bring back a receipt. It is in the envelope. Do you mind signing it for me?"

"Not a bit, my boy," Mr. Simmons smiled. He opened the envelope, found the receipt, signed it, and handed it to George, who put it in a notebook in his pocket.

"Thank you, Mr. Simmons," George said as he started away.

"Goodby, George," Mr. Simmons replied. "Can you find your way out?"

"Oh, yes, sir, goodby, sir."

1. Which boy carried out his instructions exactly?
2. Which boy omitted simple actions of courtesy?
3. In delivering a message why should you tell a stranger who you are?
4. Which boy forgot to rise when a woman entered the room?
5. When Mrs. Hersey came to the door, what would have been a more courteous way for Reg to make his request?
6. What should he have said when Mrs. Hersey asked if she could take the message?
7. When he handed the envelope to

Mrs. Hersey what should Reg have said?

8. What should Reg have said when Mrs. Hersey returned?

9. Which boy showed that he knew how to meet strangers and carry out a direction?

To discuss and write out in class

Help your class to answer the questions above.

What three rules for making yourself known to strangers does answering these questions suggest?

Help your class to state these rules in clear sentences.

When the class is satisfied with the statement of the rules, take your turn in dictating them while a classmate writes them on the board. Compare the rules you have formed with those on page 343 to be sure you have not forgotten any important item.

To act in class

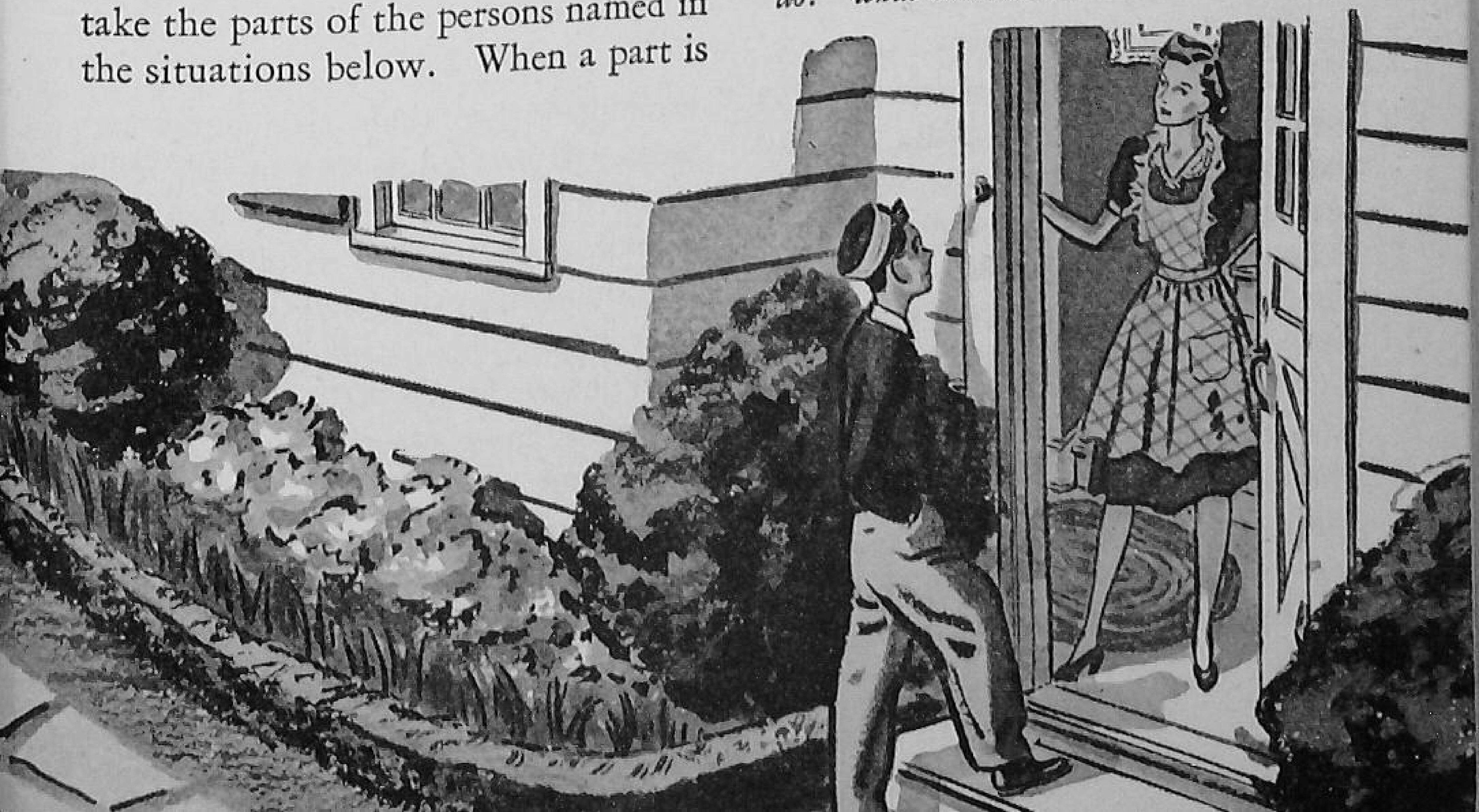
Your teacher will choose pupils to take the parts of the persons named in the situations below. When a part is assigned to you, think carefully of what you should do to carry out in the situation the three rules you have stated. Be sure to decide what actions of courtesy may be necessary. When you are not taking part in a conversation, listen to see whether the actors are following the rules.

1. Mary Giles has been asked by her mother to tell Mrs. MacKinnon that Mrs. Giles will not be able to meet her at three-thirty at the Red Cross rooms. She will try to be there by four o'clock. Mary has never met Mrs. MacKinnon.

2. Jack Lane's uncle, Fred Baker, has asked Jack to take to Mr. Jenkins a pair of asbestos gloves which Mr. Baker does not need, but which Mr. Jenkins wants as part of the fire protection equipment for his house. Jack does not know Mr. Jenkins.

3. Miss Saunders, the head of the English department, has asked Jane Rus-

When Mrs. Graves says, "How do you do?" what should Roy Barker do and say?



sell to tell Miss Goodwin that there will be a meeting of the committee on radio programs after school. Jane knows who Miss Goodwin is, but Miss Goodwin does not know Jane.

4. Ray's mother, Mrs. Coates, has asked him to take a bundle of yarn to Mrs. James, who may have a finished sweater ready to return to Mrs. Coates. Ray does not know Mrs. James.

5. Mr. Litton has asked his son, Grif, to return to Mr. Scott a book which Mr. Scott lent him. Mr. Litton did not find the book interesting. Grif and Mr. Scott have never met.

To discuss in class

Explain courteously whether each actor followed the rules for introducing oneself to strangers.

Find out whether the class thinks that you should follow the rules more carefully.

To write by yourself

Choose one of the situations above in which you did not take part, or invent one yourself, and write the conversation that you think should take place. Indicate any courteous actions, such as removing a hat, which you think should accompany any of the speeches.

You may use phrases instead of sentences in your conversation when you are quoting the words of speakers. When, however, you are not quoting conversation, you must be sure that you express your ideas in sentences.

To discuss in class

Listen carefully while others read their conversations to see whether the rules have been followed. Does the class think you followed the rules? Improve your paper in any way that you can before you hand it in.

2. Learning the Right Thing to Say and Do

To read to yourself

There are many special situations in which knowing what to do and say prevents embarrassment. You have learned in other years how to introduce your friends to each other and how to introduce younger persons to older; you also learned how to respond to the greetings of older persons. Many boys and girls would like to do the courteous thing at parties and in public places, but because they have not had enough practice in the forms of courtesy, they decide to omit the attempt rather than risk embarrassment. If you know the proper thing to do and say, and if you have had enough opportunities to practice, you are not any more embarrassed to thank your hostess for a pleasant evening than you are to say, "Good morning," when you meet her on the street.

Here are a few situations that you should be able to cope with.

1. Nancy, Sally, Harry, and Frank are planning a hike and wienie roast for Saturday. Sally's mother brings

out to the group Elsie Crandall, a stranger who has dropped in with her mother for a few minutes.

After Mrs. King leaves the group, it is Sally's duty to make Elsie feel at ease. Sally has, however, a duty to the others who were helping to plan the hike. She cannot in fairness to them drop the matter entirely. If Sally has had enough practice in such matters, she says something like this:

"Sit down here by me, Elsie. We're planning a wienie roast for tomorrow night. We need all the good ideas we can get. This is as far as we've gone with our plans." She briefly explains them to Elsie and adds, "What do you think of them?"

The other members of the group should find some way to draw Elsie into the discussion by a friendly question or appeal for advice.

What are some of the remarks they might make?

2. Ted has driven out to the country with his father. Mr. Graves has business to talk over with Mr. Sutherland. The Sutherland boys, Ralph and Cully, and their cousins, Sue and Jane, are starting for a swim in the river near by. Mr. Sutherland introduces Ted to the group and turns back to Mr. Graves. Ralph can't spoil the fun already planned for his group, but there are two possibilities open to him. He can delay the start of the group for a friendly chat with Ted, or he can find out whether Mr. Graves's call is likely to be long enough to let Ted join the swimming party. He will therefore say something like this:

"We're going down to the river in a little while for a swim. Is there any chance you'd have time to come along? We've plenty of suits if you can make it."

3. Stuart and Nick are repairing a radio set for their father, who is eager to hear a special broadcast that evening. They can't afford to waste any time. Their aunt brings Debby into their shop. She is the daughter of an old friend who is driving through the town. After the aunt leaves, the boys say something like this:

"We promised Dad we'd get this thing working to hear the President tonight. Do you mind watching us? It will be great if you and your mother are here to listen to the speech. Then you can see whether we're any good at radios."

In each case how was the newcomer made to feel at ease and a part of the group?

How were the rights of the group cared for?

To discuss in class

Help your class to answer the questions you have been considering.

What two rules for bringing a newcomer into a group do the answers to the questions suggest? Help your class to state the rules in sentences. When the class agrees on the form for the rules, take your turn in dictating them while a classmate writes them on the board. Check your rules by those given on page 343 to be sure that you have included all the important details.

The responsibilities of the group are plainly shown in these situations, but everyone who joins a group has also a responsibility. Just as being one of a group gives a person confidence, so being the one outsider often makes a person feel uncertain and a little afraid. Practice in joining new groups gives you confidence. Decide what the responsibility of the new person is in each of the situations above.

To write by yourself

Decide what reply Elsie, Ted, and Debby should each make. Write each reply and one remark that another member of the group should make.

On another sheet of paper without your name or identifying marks on it, write a situation that once embarrassed you because you didn't know how to join a group or welcome a newcomer. Give enough information so that a reader will understand it. At the end ask a question such as, "What should Sam say?" or "How should the group greet Sam?" The question should be one that if answered would have solved your embarrassing situation. Fold this sheet of paper and hand it to your teacher.

To discuss in class

Listen while others read the remarks they have written for Ted, Elsie, and Debby. Did they each make these characters live up to the responsibilities of a newcomer to a group? When you read your remarks, find out whether the class thinks you know how to make remarks that will help you to fit easily into a new group. In what way could you improve your skill?

To practice what you have learned in class

Your teacher will distribute the folded sheets of paper you prepared in such a way that no one receives his own paper. Read to yourself the paper you received. Decide how to answer the question. How many persons would you need to act the situation out? What do you think each should say to bring out the answer to the question asked? When you know exactly how you would act the situation, raise your hand. When your teacher recognizes you, tell how many actors you need. Then choose your actors. Confer to see whether any of your actors can add ideas about how the situation should be acted. When your group is ready to act, raise your hand. When your group is called on, read the paper you received, then tell what parts are taken by each actor and play the scene.

Does the class think that the information you have given would have saved the asker embarrassment?

3. Showing Good Sportsmanship in Conversation

To read to yourself

Sam, who likes to play fair, is trying to help his sister Nell, who has not returned a borrowed book. Nell knows that their uncle and two or three other

grown persons are within earshot. She is a little jealous of the fact that the older generation look upon Sam as a responsible, trustworthy individual. When he says casually, "You might explain that you didn't have time to go out to the Greens' house to return the book," Nell breaks in self-righteously, "I'll say anything you suggest, Sam, except something that's not the truth. You may think it's all right to do that kind of thing, but I don't!" What should Sam do?

a. Shout, "I don't tell lies and you know it!"

b. Walk away and leave Nell.

c. Say, "What's the use of trying to help you, you just want to make a speech!"

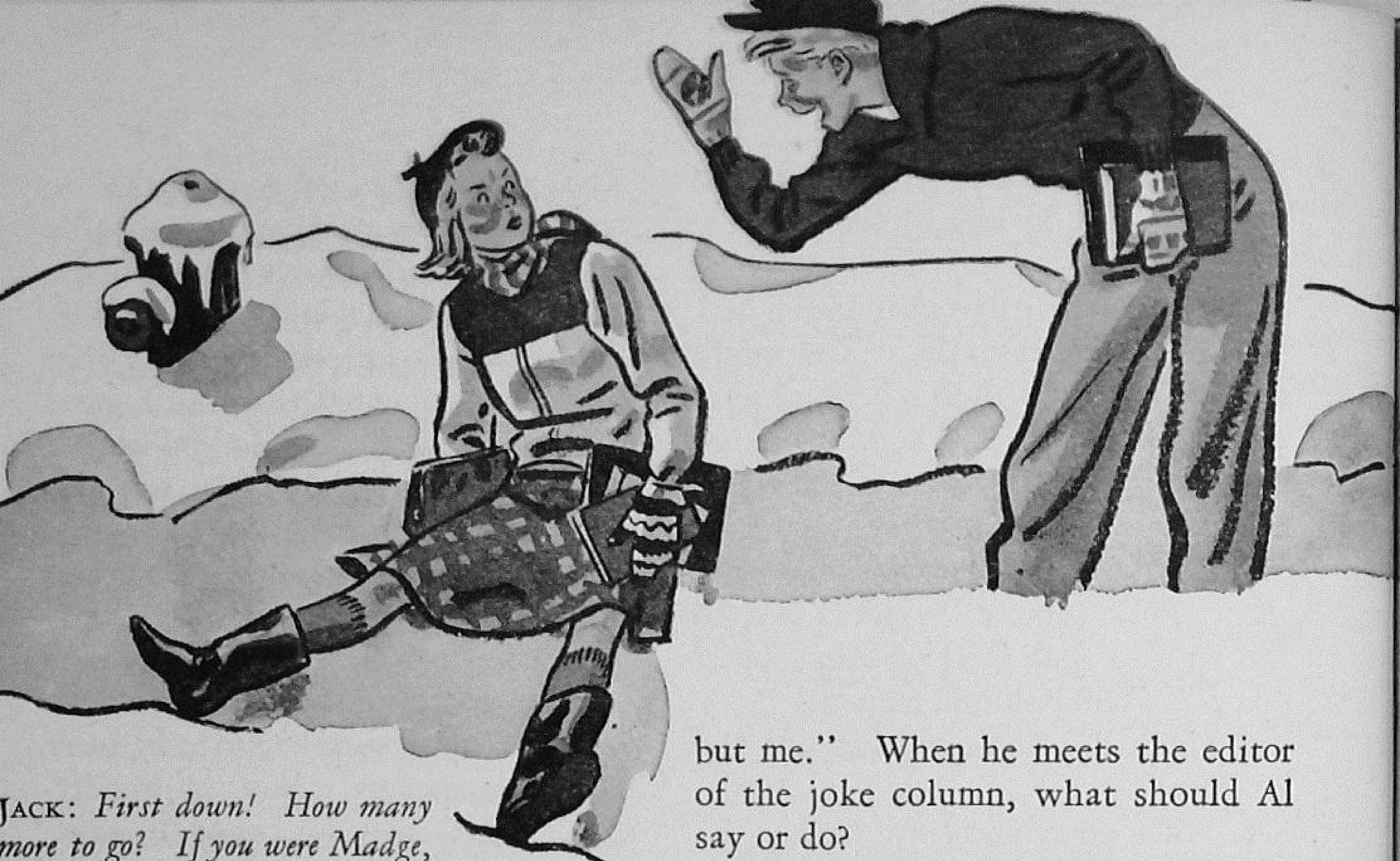
d. "If you did have time to go out to the Greens', why didn't you go?"

e. "Hey, hey, old girl! Let's fight this war on a lower level. Let's talk facts and leave theories out. I guess I haven't the facts."

If you are a good sport, you are careful not to hurt the feelings of others. Moreover, you do not spoil the pleasure of others by taking offense at friendly teasing. When someone makes fun of your tendency to ask too personal questions by calling you Nosey Ned, how do you act? Do you get furiously angry and retort childishly, "Everyone calls you Butch the Bully!" Do you show that your feelings have been hurt and sulk, waiting for a chance to get even? Or do you think quickly enough to reply with a good-natured grin, "Well, how's a fellow to find out if he doesn't ask?" You may inside yourself decide to curb your ready tongue; you probably never realized that your earnest desire to know things might seem prying. But you don't let yourself think that you are a poor, hurt victim of a great big bully. Least of all do you want a bystander to think that you are anything but a good sport, able to enjoy a joke on yourself as well as on someone else.

In order to handle such a situation to your own advantage, you have first of all to train yourself not to be hurt by such comments. You can usually see that it is silly for others to take seriously a comment that means exactly the same as a playful push. A person who makes such a remark to you usually likes you, else he wouldn't take the trouble to make the remark. He hopes you'll have a lively, gay retort. With a little practice you will begin to see that many things you do are as funny as the things you laugh at in others. Don't be dashed by such a comment as, "You should have seen Madge; just as she thought she was making Dad's caller think she was a woman of the world, Samanthy called out, 'You, Madge, come back and wash your hands good!'" If you can greet it with a genuine laugh and add, "A girl shouldn't try glamor in her own home," you'll know you've made the team.

There is one more thing to remember. This skill once learned is your surest protection against those who are not themselves good sports in conversation. Nothing so surely blunts



JACK: *First down! How many more to go? If you were Madge, what would you say in reply?*

the point of a sly, unkind dig as perfect good nature and a genuinely friendly acceptance of it.

How would you deal with the following situations?

1. Al spends a good deal of his time explaining that he is right. In baseball he is always safe; the umpire just didn't see his foot on the bag. In the classroom, the teacher just doesn't understand that what he meant to say was the right answer. He makes a mistake and brings rolls to the class picnic. "Where are the wienies?" Dick asks. "Sue said I was to bring rolls." "Oh, come on, she said wienies." "I thought I was supposed to bring wienies, but Susan said rolls." The next issue of the school paper has an item about Alibi Al, who never makes a mistake: "It must have been Al who remarked that everybody is out of step but me." When he meets the editor of the joke column, what should Al say or do?

a. "You know I'm not really so stupid that I'd think the whole of a regiment would be out of step."

b. "Your joke column is getting feebler, old fellow. I'm afraid that's the reason why circulation is dropping off."

c. "Hey, P. G. Wodehouse. I've got an item for you. Tell your readers I'm going into the baking business. Result of the extra breadstuffs at the class picnic."

d. Make no reply and pay no further attention to the joke editor.

2. Betsy is an honor student. It so happens that in three classes in succession, she was able to do the teacher a favor. She helped Miss Morgan pick up the chalk when a box of it was spilled. Next she went to the public library for a book which Miss Saunders needed. In the last period she helped put paper covers on the new books for the class. Next day at recess Sam said, "I used to think Betsy

was a really bright girl; but maybe she's only awfully helpful." What should Betsy say?

a. "So you're learning about women from me, Sam?"

b. "If you mistake decent manners for apple polishing, can I help it?"

c. "You had better try something, Sam. Maybe a little interest in anything about the classroom would raise your marks."

d. "What I do is none of your business!"

To discuss in class

Take your part in helping the class decide which is the best answer to make in the situations above. Which answers would indicate to you that the person making them was angry? Which would suggest that his feelings were hurt? Which suggest that the speaker is trying to get even by making a cutting reply? Which sound good-natured with a touch of humor?

To write in class

Think of a real or imaginary situation in which your feelings were hurt by a teasing or joking remark. Do not use real names. Describe the situation in the same way as those you have been considering were described. Plan three replies you might have made. Include if you like the remark you actually made at the time or the action you took. Include the one you wish now you had made and one you are thankful you didn't make. When you have completed your paper, test it to be sure that (1) you have used sentences except in writing conversation, (2) you have punctuated it correctly. Then hand it in.

To practice in class

Your teacher will give you one of the papers, not your own. Decide which answer is best; think of a better reply if you can. Choose three classmates and confer with them. When you are called on, read the situation. Each of the other three in your group will in turn give one of the replies, using the tone and gestures that will help to express the spirit of the reply.

When other groups are giving their situations, listen to see whether you agree with the answers they evidently consider best.

Does your class need to practice good sportsmanship in conversation?

4. Making Long Distance and Collect Telephone Calls

To read to yourself

During previous years you have learned how to use the telephone for calls within your own town or city. The following standards have been established. Review them and keep them in mind.

1. Look up in the directory the number of the person you are calling.
2. Speak the number distinctly, or dial the number accurately.
3. In answering a business call, give the name of the firm.

4. In making a business call which requires the person answering to know your name, first tell who you are; then state your business briefly and clearly.

5. If you call a wrong number, say, "Pardon me, please; I have the wrong number."

6. In ending a conversation in which the other person has given you information or has helped you, say, "Thank you."

7. Always be pleasant and courteous.

Telephone calls beyond your own city or town are called long distance or "toll" calls. For them you have to pay an additional charge or "toll." The least expensive type of toll call is the "station-to-station" call. In making this kind of call you give the operator the name of the town and the number of the telephone in that town that you want to call. If you want to talk only with a certain person, give the name of the town, the name of the person, and the number of the telephone. For this type of call a slightly higher charge is made.

You may place a station-to-station call also by giving the name of the person under whose name the telephone is listed, his address, and the name of the town. Then tell the operator that you want to talk with *anyone* who answers.

You may have to ask the operator to give you the "long distance" or toll operator. Your operator will connect you, and you will then place your call.

Here are two examples of the manner in which to make a station-to-station call:

John Sharp has called the operator in the usual way.

OPERATOR, *answering*: Operator.

JOHN: Please give me Columbus, Ohio, number 2–7230.

OPERATOR: Certainly; please hold the line.

Mary Washburn does not know the telephone number of the home of her friend, Mary Barton. She does know Mary's address.

OPERATOR, *answering*: Operator.

MARY: Please give me the residence of Mr. Thomas Barton, 11 Hillside Avenue, Paterson, New Jersey. I will talk with anyone there.

OPERATOR: Certainly. Please hang up and I will call you.

Here are examples of a person-to-person call.

OPERATOR, *answering*: Operator.

JOHN: Please give me Mr. Peter West at Columbus, Ohio, number 2–7230.

OPERATOR: Certainly; please hold the line.

Mary would place her call in this manner:

OPERATOR, *answering*: Operator.

MARY: Please give me the residence of Mr. Thomas Barton, 11 Hillside Avenue, Paterson, New Jersey. I want to talk to Miss Mary Barton.

OPERATOR: Certainly. Please hang up and I will call you.

You notice that the operator has more to do when you cannot give her the number of the telephone. She often must ask you to hang up and wait until she calls you, for she must get the number and place the call. Often you can save time by getting the

correct number from "Information" before you place your call.

Suppose that you are some distance from home. You do not have money enough to pay for a toll call but you must communicate with your parents. In such a situation give the operator the name of your town or city and the number of your telephone and say that you want to make the call "collect." The operator will ask your name and number, and then she will place your call. If the person who answers consents to pay for the call, it will be charged on your telephone bill at home. Here is an example of a "collect" call:

OPERATOR, *answering*: Operator.
JOHN: Please give me Columbus, Ohio, number 2–7230, collect.
OPERATOR: Certainly. Your name and number, please.
JOHN: John Sharp. My number is 4456.
OPERATOR: Thank you. Please hold the line.

To read and plan

Think what you would do in each of the following situations and how you would place your call.

1. Catherine Bush is certain that her friend Ann Hamilton is at home in a neighboring town. Catherine wants to ask her at what time the Four H dance begins on next Friday night. Ann's telephone number is Clifton 3454.
2. Catherine is not certain that Ann is at home and does not want to talk with anyone else.
3. Catherine is certain that Ann is at home but does not know her telephone number. Ann's father is Mr. Walter L. Hamilton, and his address is 445 Elmwood Road, Clifton.
4. Harry Evans needs to ask the printer of the school annual whether the printer will accept the last lot of copy on next Friday rather than on Monday. The printing firm is Webster and Brown, 44 Main Street, Denver, Colorado. The telephone number is 5–5678. Mr. Green of Webster and Brown is in charge of the school annual.
5. Harry does not know the number of Webster and Brown, but wants to send the same message.

Telephone operators practice by talking into a "voice mirror" which, by means of a recording device, plays the voice back so that each operator can hear for herself whether she is speaking distinctly.

Life

6. Elizabeth Moreland is at the home of her friend in Harrisburg, Pennsylvania. The number of the telephone is 4-7789. She wants to ask her mother in Lancaster, Pennsylvania, to drive up and get her at three o'clock the next day. Her home telephone number is 7785. She does not want to put her friend to the expense of this call.

7. Fred Grant's bicycle has broken down when he is ten miles from home. He has only five cents. He wants his father to drive out and get him. His home telephone number is Walton, Ohio, 5549. The public telephone from which he calls is Grafton 44.

To do with your class

Help your class to state the standards for an effective telephone conversation. Why is each rule necessary?

Your teacher will ask three pupils to carry out the conversation in each problem which you have been studying. One pupil will represent the person calling; another will act as operator; the third will be the person called.

Place your calls according to the models which have been given. The operator will repeat the number after she has received the call. The person called will answer. Then conversation may go on.

If a call is placed collect, the operator will say, for example, "Is this Walton 5549? Mr. Fred Grant is calling from Grafton and wishes you to pay for the call. Will you accept the charge?"

When the operator has to look up a number, she will call the person wanted. Then she will say, "Hold the line, please." Then she will call the number of the person who placed the call and say, "I have your party. Go ahead."

If there is time, other groups of pupils may attempt the list of calls. When you are not in a group, notice how the call is placed and how the conversation is carried on. Be ready to suggest how those taking part could improve the method of placing a call or of carrying on the conversation.

5. Using the Classified Telephone Directory

To read to yourself

In most telephone directories, especially those of the larger towns and the cities, there is a section called the Classified Directory. Usually this is found after the alphabetical directory and on pages of a different color. Very large cities issue a Classified Directory as a separate book.

In the Classified Directory, stores or businesses are listed alphabetically under the name of the product they sell or make. An example of this kind of directory is given on page 162 of this book.

Suppose that you want to buy a new hockey stick and do not know what

store sells hockey sticks as belonging to athletic equipment. Look under the word *Athletic*. You will find that all athletic material is classified as Sporting Goods. The directory tells you to turn to Sporting Goods. Under that heading you will find the names of stores that sell sporting goods.

If you know the type of article that you want, you can nearly always find it listed, together with the names of stores that sell it or with a cross-reference to another topic under which stores that sell it are named.

To prepare and plan

Turn back to page 157 and review the standards for efficient and good-mannered telephone conversation. Then with the aid of the classified directory in this book plan what you would say in each of the following telephone calls.

1. Jane needs a bottle of India ink for her art work. She finds the name of a shop which sells it. The first shop that she calls has no India ink in stock but expects some in a day or two.
2. She calls another shop. The clerk replies that the shop has India ink in stock and says that the cost is twenty-five cents a bottle.
3. Edith knows that her friend Judy Baker works in a beauty shop on Belmont Street. With the aid of the Classified Directory she finds the number of the shop, asks for Judy, and tells Judy that she has found a pocketbook which Judy left at Edith's home on the previous evening.
4. Chester needs to ask the cost of hiring or chartering a bus to take the football squad of thirty members to Hilldale one week from next Saturday afternoon. He discovers what number to call and asks for the information. The clerk replies that the cost is $30.00.
5. He decides to get another bid. This time the price asked is $28.00.
6. Sallie Farnum has been taken by her uncle to a strange town. She wants to call a taxicab to take her to the home of a friend. She makes a telephone call for a cab to meet her at a drug store on the corner of Lincoln and Chestnut Streets. The clerk asks her name and promises to send a cab at once.
7. Wesley Brown needs to have his Barton camera repaired. The shutter will not work. Probably a spring is broken. He makes an appropriate telephone call and asks the probable cost of the job. The clerk tells him that it will cost about seventy-five cents.
8. Sue Cross wants to learn the bus fare from her home to the capital city of her state. She calls a bus line and is told that the fare is two dollars.
9. Jim Reed has broken the chain on his bicycle and wants to know what a new chain will cost. He makes a telephone call and is told that the cost of a new chain is one dollar. The chain can be put on his bicycle promptly if he will bring it to the store.
10. Flora Hunt wants a new tennis racket and calls a store to ask the

price. The clerk answers that tennis rackets cost from two to ten dollars. A fairly good one can be bought for three dollars.

To do with your class

Help your class to state in review the standards for a good telephone conversation.

With groups of three pupils assigned by your teacher, help your class to carry out the conversations which you have been planning. As the pupil calling gives the number to the operator, she will repeat the number. The person called will then answer and the conversation can go on.

When you are not taking part in a conversation, listen carefully. Think what you would have said and think whether what you intended to say would have been approved by your class. Be ready to say how the conversation could be improved.

Art — WHERE TO BUY IT — Tax

Artists' Supplies
Carlton C C Co 19 Front............3-4536
Griffin & Haig 18 West..............5-1146
Peterson H W 111 Main.............2-9865

Athletic Goods
See Sporting Goods

Beauty Shops
Capitol Beauty Salon
18 Pleasant. BRY ant 8867
Central Beauty Shop
415 Belmont. ASP inwall 7641
Wolfe Evelyn 57 Hunt av......CAP itol 1189

Bicycles
Western Co 211 Dorchester.............7886
Young & Sharp Wholesale and Retail
Expert Repairing 16 Front...........1167

Books
Black & White Shop 78 Fielding av.....1198
Davis Shop Used and New Books
899 Thornton........................8742
Newton Book Mart 15 Sargent.........5423

Bus Lines
A & W Lines 81 Mechanic............5-4563
Foxhound Lines 1 Washington sq.....4-6725
Shortest Lines 35 Main...............1-4535

Buses — Chartering
Hamilton Lines 766 Main............3-5789
Preston Co 433 Ward pl..............2-3346

Cameras
Brown & Crompton 240 Main .BRY ant 8845
Hoyt W J 19 Forest av........CAP itol 1156
Moulton & Roy Expert Repairing
117 Main, BRY ant 7654

Sporting Goods
Iver & Iver Wholesale only 718 Main .3-4567
Manning B R 181 Foster...............5-6759
Preston & Mann 19 Pleasant..........2-2243

Taxicabs
Columbia Cab Co 171 Elm.............6111
Red Top Cabs 65 Madison..............7890
White Cabs Service 322 Main..........6654

*** CHAPTER FOURTEEN ***

Speaking Correctly and Exactly

1. Speaking Common Words Correctly

To read to yourself

If you were listening to Pronto talking with a group of his friends, what impression would his remarks make on you? Here is what he says:

PRONTO: Wacha doon dis aftnoon? I'm goin down tuh de Wilsons' house. Dey got a new wite dawg. I jist can' wait tuh see 'im. Dey got him las Satday. I know becuz I ast dem. Dey paid tree dollars fur him. I doan know wy he dint cost more; his fader wuz a champeen at de dawg show las Febry. Dijew go tuh it? I go regly evry year. I've seen evry one yit, but I never came acrost a dog like dis one. Kin yuh go wid me? Awright den. Jis gimme your telphone nummer. I kin call yuh wen I start.

Pronto's remarks look rather startling in print. If your ear is accustomed to correctly spoken English, they sound as unpleasant as they look.

What error did Pronto make in pronouncing *th*, as in *this*? Do you know how to say *th* correctly? If you are saying *th* properly, the tip of your tongue is against the edge of your upper teeth. A little air is flowing over the tip of your tongue as you make the sound. If you press the tip of your tongue against the upper part of your front teeth, you will say *den* instead of *then*. Experiment with these two words until you are sure that you say *th* and not *d*.

What error did Pronto make in saying *white*? Hold a thin slip of paper in front of your lips as you say *white*. If it is blown forward, you are saying *white* correctly. If it moves very little or not at all, you are probably saying *wite*.

What words did Pronto run together so that they sounded like one word?

In what words did he leave out letters? In what words did he pronounce vowels incorrectly? Do you know how to pronounce *dog*? From what words did Pronto omit a final *g*?

To write by yourself

Copy Pronto's remarks, spelling all words correctly and writing as separate words all words that Pronto ran together as he spoke. As you write, practice pronouncing the words correctly.

In neat columns list ten words that begin with *th*, ten words that begin with *wh*, and ten combinations of two or more words that you often hear slurred together, such as *does he*, which you may hear spoken as *duzze*. If you like, you may write ten sentences, each of which contains a word beginning with *th*, a word beginning

with *wh*, a combination of words often slurred together, and words ending in *ing*.

To practice with your class

Exchange your paper for one written by some other member of your class. When you are asked to do so, read Pronto's remarks as you think he should have spoken them. If you are not reading, be ready to offer suggestions for changes when you think that the passage was not read correctly. Read also, as you are asked to do so, the list of words or the sentences on the paper which you hold. When your paper is returned to you, mark the words that you need to practice.

To write in class

If time permits, write three sentences, each of which contains a word beginning with *th*, a word beginning with *wh*, and words ending with *ing*. Include if you can a group of two or more words often slurred together.

To practice with your class

Read your sentences if you are asked to do so. Check any words or expressions which you are told that you do not pronounce correctly. For more practice, turn to Exercise I A and B, page 176.

2. Using the Dictionary

To read to yourself

The dictionary, as you know, is a book which tells how people who best know the English language spell and pronounce words. Can you use it? Test yourself by answering the following questions. What is a syllable? How is the accent of a word marked? What is a secondary accent? What is phonetic spelling? What are diacritical marks?

A *syllable* is a group of letters making one sound. *Bag* has one syllable; *baggage* has two.

The accented syllable in a word is marked by a heavy accent mark (ʹ). A lighter or *secondary* accent on another syllable is marked (ʹ). Look at the word *bacteriology* on the page from a dictionary reproduced on page 72.

After each word is given in parentheses the *phonetic* spelling, which shows how a word is pronounced. Over certain letters are *diacritical marks*, which show how the letters are sounded.

At the bottom of the page is given a *Key to Pronunciation*. In it are simple words which nearly everyone pronounces correctly. By means of them you are shown the sounds indicated by the diacritical marks. You are shown there also the sounds of certain consonants.

For example, look at the word *bacteriology*. *C* is pronounced like *k*. *E* is like the first *e* in *here*. *I* is like *i* in *ill*. *O* in *ol* has the same sound as *o* in *odd*. The second *o* is like *o* in

obey. *Gy* is sounded like *j* plus *i* in *ill*. Where is the main accent? Where is the secondary accent? What does *bacteriology* mean?

To answer by yourself

Number your paper to correspond with the numbers of the sentences below. Answer each question *yes* or *no*.

1. Would dogs bait a bear?
2. Could you bake baize?
3. Would a doctor be more likely than an architect to study bacteriology?
4. Would you keep cows to obtain bacon?
5. Would opening a bag baffle a bailiff?
6. Would a bailiff know anything about bail?
7. Could bacteria kill a badger?
8. Could a bailiff bail a boat?
9. Could you use baize for a bag?
10. Would you put a badge on your baggage?

Now turn to page 72 of this book and look at the meanings of the words given there. How many of your answers shall you have to change? Be ready to answer each question *yes* or *no* and to tell why it must be so answered.

To do by yourself

Charlotte was studying as her older sister answered a call on the telephone. She could not help hearing what her sister was saying, but she did not understand all the remarks. Would you have been able to do so? If not, look up in your dictionary all the words which you cannot understand. Then rewrite Nancy's remarks, replacing difficult words with simple ones which you think all members of your class will understand. Be able to pronounce each difficult word that you replace.

Would a bairn be likely to play a bagpipe?

NANCY: Yes, indeed, I'm glad that you called me. I was afraid that there had been a rift in our friendship. We have had some sporadic quarrels but nothing serious has perturbed us.

NANCY: Yes, I know her well. She usually shows very fastidious taste, but her dress today was really garish. How could she have been guilty of anything so outrageous? She seemed entirely unconcerned, too, about her unkempt hair. Even though I know her well, I had some qualms about speaking to her, and when I did she just gave me a frigid glance.

NANCY: Oh, now I understand. I'm sorry. I really didn't mean to be critical of her; I couldn't think of any reason for the change. That certainly is an extenuating circumstance. Did you notice Mrs. Godfrey, immaculate as usual? Sometimes I almost admire her assurance. In general I thought that the group was rather convivial. Jim Banks harassed me with pleas to dance with him; his effrontery and pomposity bore me.

NANCY: Yes, do call me again. I'm living a humdrum existence here. Good-night.

To discuss in class

As you are called upon to do so, define each of the following words: syllable, accent, secondary accent, phonetic spelling, diacritical marks.

Help your class to tell why the questions asked in the first part of the lesson should be answered *yes* or *no*.

When you are called on, read part of Nancy's remarks as you have translated them into simpler words, and give the meaning and pronunciation of each word that you have replaced.

What sort of person do you think that Nancy was? From which of her remarks do you draw your conclusion?

3. Pronouncing and Speaking All Syllables Correctly

To read to yourself

Here is a list of common words which are frequently mispronounced because all syllables are not spoken clearly. Read them carefully and practice pronouncing them:

picture	definitely
convenience	literature
regularly	secretary
history	company
family	generally
bulletin	February
fashionable	government
mathematics	perseverance
realize	recognize
substitute	really
poem	perhaps
undoubtedly	geography
Saturday	Arctic
profitable	finally
practically	critically.

Can you pronounce these words without adding a syllable?

attacked	athlete
drowned	umbrella

If you are not sure of vowel sounds and accents in these words, look them up in your dictionary:

Italian	illustrate
often	theater
architect	coffee
hospitable	genuine
desert	dessert
orchestra	deaf
err	mischievously
moustache	siren

To write by yourself

Write five sentences, each of which contains one or more of the words listed above. You may use as many

words as you like in each sentence as long as your sentence contains a sensible thought.

To read with your class

As you are asked to do so, read correctly the words which you have been studying.

When you are called upon, read part of the following nonsense paragraph. Be careful to pronounce correctly and to sound all syllables.

A very deaf old athlete regularly visited an Italian friend who was an architect. They generally enjoyed each other's company and often discussed history or Arctic exploration. Both were interested in mathematics and both occasionally attended the theater. On one Tuesday evening last February they sat sipping their coffee after dinner and asking each other to recognize quotations from famous literature. Finally the architect said, "You err; you are definitely wrong. The passage which you have just failed to locate comes from the Bible." At this the former champion laughed mischievously and admitted that he undoubtedly had erred. Perhaps he was inwardly angry, but as the host of the evening he wanted to be hospitable, for he always took genuine delight in never quarreling. He merely sat stroking his black moustache. Just at that moment a siren sounded. At its shriek they rushed for shelter, and the contest ended abruptly.

Exchange with a classmate the paper which you have written. Read the sentences as you are asked to do so. For more practice, turn to Exercise I C, page 177.

4. Using Words Which Say What You Mean

To read to yourself

Sometimes when you are using your dictionary, you will find after a word the abbreviation *dial.*, meaning *dialectic.* A dialectical expression is a local or provincial expression used in only a certain section of the country and differing from the standard or literary form. For example, what would you think that a person meant if he said, "There goes a horse and team"? If you should walk into a fish market and hear a person say, "Please put that bucket in a poke," would you know what was meant?

In some parts of New England "horse and team" means any sort of vehicle with one or more horses hitched to it. *Poke* is an old English word for *bag*, but not used generally in this country. The man in the market wanted the clerk to put into a bag the small pail of oysters which he had bought.

If these expressions meant nothing to you, you can understand why dialectical words or expressions are not considered good English.

In the dictionary you may also see after a word *sl.*, slang. Can you tell the meaning of *skidoo*, *twenty-three*,

cheese it? All those words are dead slang expressions. Slang is short-lived. It may be fun to use slang when you are tired of using just ordinary English, but it is not understood outside your own country or even beyond your own section sometimes. Slang, therefore, is not good English. Most people probably use and understand some slang expressions, just as they wear sport clothes for recreation. They can, however, use correct English; slang is not their only language. Is it yours?

To write by yourself

Marion and Joe are talking, using many slang expressions. Arthur, a boy who has just come from England, is listening with a very puzzled expression. Rewrite the conversation, using correct English which he would understand.

JOE: I can't dope out this problem. Can you get the hang of it?

MARION: No. This algebra just burns me up. Maybe I'm a dope, but I'm punk at it. I think it's all hooey.

JOE: Oh, it isn't so rotten. I get a kick out of it. Most girls don't fall for math. If you think that you're the only one that goes haywire, you're all wet.

MARION: Well, it just makes me sick. I wish some old codger had never invented it. I'm all washed up with the stuff. If I had some dough, I'd kick in with enough to buy a ticket for a trip around the world and see things. I feel like a dud doing this stuff.

JOE: Now you've said it. That would be swell. But just can it for now and get down to business.

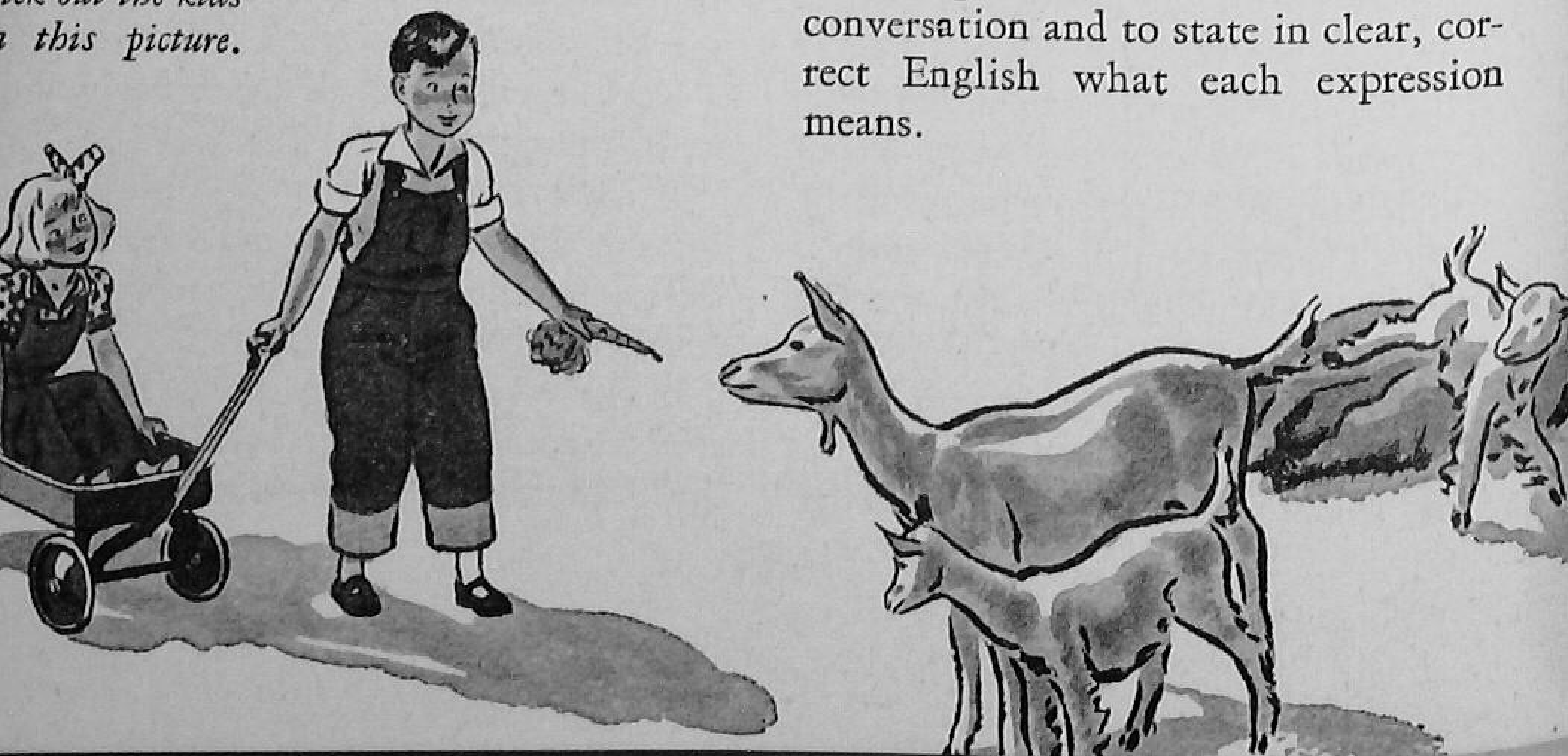
MARION: Oh, I was just trying to razz you. I pulled a fast one on you. My mark in algebra is ninety-five. The only thing that makes me sore in algebra class is the chiselers. They swipe my homework and try to put something over. That gets my goat. Here, give me a slant at that problem. I'll give it the one two.

To discuss with your class

Help your class to decide what Joe and Marion should have said in clear, correct English.

Help your class to make a list of slang expressions not included in the conversation and to state in clear, correct English what each expression means.

ick out the kids
this picture.



5. Using Words More Exactly

To read to yourself

What exact information do you get from this sentence: "Our car did something funny this morning"? Would the information have been clearer if the speaker had said, "Our car skidded and turned completely around this morning"? Do you think that the persons in the car found the incident *funny*? Should the speaker have used a more exact word?

Here are three rules to follow: (1) Avoid vague expressions like "did something funny." Tell exactly what happened. (2) Use exact words. Do not say *fine* if you mean *good* or *artistic*. (3) Do not use superlatives carelessly. If you mean, "I've had a very enjoyable evening," do not exaggerate by saying, "I've had the grandest time of my life." Save superlatives until you need them. Then they will say what you mean.

To write by yourself

Rewrite the following conversation, substituting more exact information or more exact words for the italicized words or expressions. Use your dictionary if necessary to learn what the italicized words really mean.

ED: I had a *funny* experience early last night. I had been dreaming. Then I woke up with an *awful* start. I heard the *noise* of a gun. Then I heard the *sound* of a woman's voice as if she were frightened. I wanted to look out the window but I didn't dare.

TOM: I had a *wicked* night. That bruise on my arm was *nearly killing me*.

ED: The rest of the night was *wild*, too. *A noise* outside my window kept waking me. I was *almost crazy*. Then a door in the house *made a noise* and I felt *funny*. After that *some animals* under my window kept me awake. The whole night was *ghastly*.

TOM: Let's forget it. I'm *crazy* to try my new skis. The snow is *gorgeous*, the *most wonderful we've ever had*. Come on with me. We'll have a *magnificent* time.

ED: That will be *fine*. I have a *grand* pair of skis, too. *Someone* gave them to me last Christmas. I'm *awfully keen* to use them again. They must have cost a *frightful lot* of money.

TOM: Meet me at the corner. I'll be there *sometime soon*. I have a *horrible* job to do before I start. My room has to be cleared up. It's the *awfulest mess* you ever saw right now. Mother says that I've got to make it look *nice*. I'll meet you at Jack's *pretty soon*.

ED: All right; *get going*. Good-by.

To check with your class

Read a paragraph of the conversation which you have rewritten when you are asked to do so. Be ready to say what the words which you have changed actually mean. If others disagree with what you have written, defend your opinions courteously if you are not convinced. When the

class agrees about what Ed and Tom meant, make any necessary corrections on your paper before you hand it in.

If time permits, help your class to list frequently heard words and expressions which are not used in their correct meaning. Which are the ones that you use most often?

★★★ CHAPTER FIFTEEN ★★★

Troublesome Verbs; Intensive, Reflexive, and Demonstrative Pronouns

1. Testing Your Knowledge of Verbs

To practice by yourself

Review the following verbs so that you can tell immediately (1) which form should be used with a helping word such as *has*, *have*, *had*, *is*, or *are*, (2) which form should be used without a helping word.

1. begin, began, begun; 2. blow, blew, blown; 3. break, broke, broken; 4. choose, chose, chosen; 5. come, came, come; 6. do, did, done; 7. drink, drank, drunk; 8. drive, drove, driven; 9. drown, drowned, drowned; 10. eat, ate, eaten; 11. fall, fell, fallen; 12. fly, flew, flown; 13. freeze, froze, frozen; 14. give, gave, given; 15. go, went, gone; 16. grow, grew, grown; 17. know, knew, known; 18. lie, lay, lain; 19. lay, laid, laid; 20. ring, rang, rung; 21. run, ran, run; 22. see, saw, seen; 23. sit, sat, sat; 24. sing, sang, sung; 25. speak, spoke, spoken; 26. steal, stole, stolen; 27. swim, swam, swum; 28. take, took, taken; 29. throw, threw, thrown; 30. write, wrote, written.

To test yourself

When you are sure that you know when to use each form, ask a classmate or a member of your family to number from 1 to 30 on a sheet of paper and listen while you use each form of each verb in a sentence. Every time you make an error, your listener will make a cross beside the number of the verb. If you make more than one error for a verb, the listener will make as many crosses beside the number of the verb as you made errors. Show your record to your teacher.

To carry out in class

If you made a perfect score, your teacher may ask you to write thirty sentences using the troublesome verbs. Write the three forms of the verb in parentheses like this: I (begin, began, begun) my work early in the morning. These sentences may be used when the class needs more drill on these verbs.

If you did not make a perfect score, practice by speaking or writing ten

sentences for each verb you missed, using a helping word in five sentences and using the correct past form without a helping word in the other five.

For more practice, turn to Exercise II A, on page 177.

2. Using the Correct Form

To read to yourself

Sit **is an intransitive verb.**

It is correct to say

He sits still. He sat still. He has sat still.

Set **is a transitive verb.**

It is correct to say

She sets the table. She set the table yesterday. She has set the table tonight.

Lie **is an intransitive verb.**

It is correct to say

The cat lies in the sun. The cat lay in the sun. The cat has lain in the sun.

Lay **is a transitive verb.**

It is correct to say

She lays the music on the piano. She laid the music on the piano. She has laid the music on the piano.

The word *can* is used when you mean that a person is *able* to do something or when you are asking if he is able to do it. *May* is used when you are asking or giving permission.

Can we swim? means *Are we able to swim?*

May we swim? means *Are we allowed to swim?*

The verb *teach* means to explain or show a person how something is done.

It is correct to say

Miss Richmond taught me arithmetic.

The verb *learn* means to find out from someone else or by yourself what something means or how to do something.

It is correct to say

I learned arithmetic from Miss Richmond.

It is not correct to say

Miss Richmond learned me arithmetic.

Topsy will (sit, set) up and let Helen (sit, set) the hat on her head.

The helping word *had* should never be used with the verb *ought.*

It is correct to say

He ought to come today. He ought to have come today.

It is not correct to say

He had ought to come. He hadn't ought to say this, had he?

To discuss in class

How can you tell whether a verb is transitive or intransitive?

Which of the verbs you have been studying in this lesson take an object?

Which verb means *able to do something*? Which means *permit* or *allow*?

What is the difference between *learn* and *teach*?

What word should never be used with *ought*?

What is the correct word to use in each sentence below?

1. Hazel's small brother is learning to write. Hazel wants to (learn, teach) him the difference between the letters *l* and *b*.

2. She thinks her mother (had ought, ought) to make him practice writing at home.

3. "Why (can, may) he not see the difference between the letters?"

4. "(Can, May) I help him to learn them?"

5. "While he (sets, sits) at the desk I will (set, sit) a large drawing of each letter in front of him."

6. As Hazel crossed the room, her dog ran after her. "(Lay, lie) down," she cried. "(Lay, Lie) down." Topsy had (laid, lain) on the rug all afternoon and now wanted to romp, but she (laid, lay) down again when Hazel told her to.

7. Hazel (laid, lay) her hand on Topsy's head and patted her. Her hand had (laid, lain) on Topsy's head only a second when Topsy began to bite at her shoe lace.

To read or write in class

Use the correct form of the verbs in parentheses as you read or copy the following sentences:

1. We (set, sat) still as long as we could.

2. When the girls (set, sat) the food on the table we could (set, sit) still no longer.

3. They had (learned, taught) us not to appear greedy.

4. We had not really (learned, taught) the lesson thoroughly.

5. They (ought, had ought) to have (learned, taught) us much more thoroughly.

6. Or we (ought, had ought) to have (learned, taught) more willingly.

7. The food (lay, laid) temptingly near.

8. We had (lain, laid) our hands quietly in our laps.

9. "(Can, May) we just smell it?" Mark asked.

10. "No, you (can, may) not," Alice laughed.

11. "(Can, May) we take just one sandwich and (sit, set) on the steps till the guests come?" I asked hopefully.

12. "(Sit, set) still where you are," Alice retorted. "You (can, may) endure starvation a little longer!"

13. "The biscuits will get cold," Mark groaned; "they have (laid, lain) on that plate (most, almost) an hour."
14. "The cocoa will be covered with scum," I added. "Alice (set, sat) the pot on the table twenty minutes ago."
15. "She (ought not, hadn't ought) to have put the food on so early!"
16. "You mean she (ought not, hadn't ought) to have called us so soon."
17. "We'll (learn, teach) her a lesson next time by not coming when she calls," he threatened.
18. "If I have to (sit, set) here any longer," I mourned, "I might just as well (lie, lay) down and go to sleep."
19. "(Lie, Lay) your head on the arm of the chair and see what Alice says," Mark suggested.
20. "She would try to (learn, teach) me better in a second," I grinned.

To correct in class

Correct your paper as a classmate or your teacher reads the correct form. If you made errors, correct them before you hand in your paper. If you need more practice, turn to Exercise II B, on page 178.

3. Intensive, Reflexive, and Demonstrative Pronouns

To read to yourself

You are already familiar with the personal pronouns, *I*, *me*, *you*, *she*, *he*, *it*, and *they*. You should learn to recognize also intensive, reflexive, and demonstrative pronouns.

At first you may be puzzled to tell intensive and reflexive pronouns apart, for they are exactly alike in form. You can tell them apart only by the way in which they are used.

John *himself* wrote that letter. John wrote that letter *himself*.

In these sentences *himself* is used for emphasis. Such sentences are far stronger than *John wrote that letter*.

An *intensive* pronoun is used to make more emphatic a noun or another *pronoun*.

Which two of the following three sentences have the same meaning?

John hurt him.
John hurt John.
John hurt *himself*.

The first sentence means that John hurt someone else. In the last sentence the reflexive pronoun himself is used instead of repeating *John*.

A *reflexive pronoun* is always used as the object of a verb or a preposition and always means the same person or thing as the subject of the sentence.

The forms of the intensive and reflexive pronouns are these: *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, *themselves*. There are no such forms as *hisself* or *theirselves*.

There are only two demonstrative pronouns, *this*, plural *these*, and *that*, plural *those*.

That is the coat I wore.
These are my notes.

A *demonstrative pronoun* points out a person or thing. The personal pronoun *them* should never be used as a demonstrative pronoun.

For this reason it is incorrect to say, *Them are my gloves*.

You know that a pronoun must not be used unless it points clearly to a word already used. It is therefore incorrect to say *I am going to Rockford. They have an interesting museum there.* There is no noun to tell you who *they* are. The sentence should have been written: *There is an interesting museum in the town*.

To discuss in class

What is the difference between a reflexive pronoun and an intensive pronoun?

Why is it incorrect to say *Them were his mistakes*?

Help your class to decide what kind of pronoun each of the italicized words in the following sentences is. Tell how each is used. If you need to review indefinite pronouns see page 201.

1. We *ourselves* found our places in the crowded auditorium.
2. *Some* of us were startled by the size of the crowd.
3. *These* lagged a little behind.
4. The *others* seated *themselves* quickly.
5. *Everyone* waited quietly for the overture.

To write by yourself

Across the top of a clean sheet of paper write the headings given in the example below. Number lines 1 to 20 to correspond to the numbers in the sentences in the exercise. Beside each number write the pronoun. Select the correct form if a choice is given. Then fill out the information called for under each heading.

Example: (1) *He* spurred (2) (hisself, himself) on.

Pronoun	Kind of Pronoun	Person	Gender
1. *He*	Personal	Third	Masculine
Himself	Reflexive	Third	Masculine

Number	Case	Use of Pronoun
Singular	Nominative	Subject of sentence
Singular	Accusative	Direct object of verb *spurred*

(1) *None* remained after the lecture. (2) *Everyone* was eagerly searching for (3) (*his, their*) wraps. (4) *Some* (5) (was, were) bent double, hiding (6) (*his, their*) heads. (7) *I* (8) *myself* looked frantically for (9) *my* rubbers. (10) *I* almost strangled (11) *myself* in (12) *my* coat collar. (13) *That* was a memorable search. In the course of it, I found (14) *these*. (15) *They* might be muffs or fur mitts. At any rate I can't wear (16) *them*. John (17) (*hisself, himself*) admitted he didn't know what they were. We had wearied (18) *ourselves* in the hunt. Our wraps (19) (*themselves, theirselves*) looked tired, as we dragged (20) *ourselves* outside.

To correct in class

Take your turn reading the correct forms and telling how they are used in the sentences.

Listen while others read and mark any mistakes on your paper. If you think your choice was right, ask for an explanation. Correct your errors before you hand in your paper.

To test yourself

To find out how well you remember and can apply the grammar you have already learned, tell how every adjective and pronoun in each sentence below is used.

When *this*, *these*, *that*, *those* are used to modify a noun or pronoun they are called demonstrative adjectives.

Choose the right form when more than one is given, and explain why.

1. On (this, this here) side of the river you can yourself see the new municipal buildings.
2. Two bridges cross the river.
3. One leads to the south wing.
4. The other leads to the north wing.
5. Between (them, these) wings a tower rises.
6. (That there, that) tower contains a clock.
7. (They have, There is) a balcony near the top for sightseers.
8. Everybody on the balcony (is, are) surprised at the breeze and tries to shelter (himself, hisself).
9. (They, he) (has, have) trouble with (their, his) hat.
10. That is a great disadvantage.
11. We ourselves for that reason have climbed the tower only once.
12. Some visitors prepare (themselves, theirselves) by tying scarves around their heads.
13. Others remove their hats (themselves, theirselves) beforehand.
14. Each should follow (his, their) own plan.
15. (That there, That) clock rings the hours with a great peal.
16. Everyone turns (his, their) head to listen.

To check in class

As your teacher or a classmate reads the correct forms and tells how each word is used, mark any mistakes. If you think your answers that you have marked are really right, ask to have them explained.

Correct your paper before you hand it in.

For more practice, turn to Exercise II C and D, on page 179.

More Practice

I

A. If you have trouble saying *th*, practice reading the following nonsense verse aloud. When you think that you have mastered it, ask your teacher or a classmate to listen to you.

THUNDERSTORM THRILLS

Thelma Thornton thrilled at thunder,
Liked its throbbing and its thudding,
Thought the lightning doubly thrilling.
When the thunderclouds rose thickest,
Thelma never thought them threatening.
They to her were sights most pleasing.
Then at last there came an evening
That thereafter she remembered
With no thrill of thankful pleasure,
Though the thunderstorms came often.
Just as usual she was thrusting
Her thin face against the window,
Thinking as the thrills went through her,
"For these thunderstorms I'm thankful."
But a lightning bolt thrust downward,
Through the thatch upon her cottage
Thence through little thrilling Thelma,
Thelma never thrilled thenceforward
When the thunder throbbed and thudded.

B. If you have difficulty in pronouncing *wh*, practice reading the following verse until you are ready to ask your teacher or a classmate to listen to you. If you do not know both meanings of the word *whopper*, consult your dictionary.

WHAT A WHOPPER!

A white whale once who was a whopper
Whirled his head to whet his whiskers
Wherewith he his food was whiffing.
What? You say, "Whales don't have whiskers.
Whence these whiskers which he's whetting?"
Whoa, my son; this is a *white* whale.
Who are you to question whither
Came these facts about his whiskers?
Doubt not he his food was whiffing
With those newly whetted whiskers.
I am telling you a whopper
While the whale whiled through the waters
Straight up toward him there came whizzing
A strange object which he saw not,
Neither whiffed with all his whiskers.
When the object whanged against him,
Where the white whale once had wallowed
Now there was but scattered whalebone
Settling down upon the waters.
While a submarine wheeled round there,
Wherefrom came the unseen missile
Which destroyed my whopping white whale.
Wherewith I must end my whopper.

C. If you have not been pronouncing correctly the words which you have studied, practice reading the following paragraph aloud until you think that your teacher or a classmate will find no errors in pronunciation when you read it to him.

A very hospitable Italian gentleman who was rather deaf cared little to listen to an orchestra or to attend a theater. Instead he used to gather his friends together on Saturday evening for coffee and dessert. Perhaps in an effort to make the evening profitable he regularly caused his secretary to show them pictures and to reward those who recognized them. Finally an architect in the company realized that his friend knew little of geography and nothing about the Arctic regions. Thereupon he mischievously substituted a picture for one in the pile upon the table. It showed an Eskimo with a huge moustache trying with utmost perseverance to open a fashionable umbrella in order to exhibit it to his family. The Italian gentleman gazed upon it for a moment. Then his usual graciousness disappeared, and he turned upon the architect as if he would have attacked him. The other members of the company sprang up, however, and their laughter drowned the angry man's remarks. His anger deserted him, and he appeared genuinely sorry for his outburst. Then fortunately the attention of the whole company was diverted by the wailing of sirens on several passing police cars, and as they rushed to the windows the incident was definitely forgotten.

II

A. In the following conversation choose the form of the verb in parentheses which is needed to fill the blank. When you think that you can read the passage correctly, ask your teacher or a classmate to listen. Continue your practice if you make errors.

GEORGE: The storm had _1_ (begin) before I left home. It had already _2_ (blew) two limbs off a tree in front of our house and had _3_ (break) one tree down entirely. Before we had _4_ (go) ten blocks we could see other damage that it had _5_ (do). A tree had _6_ (fall) in one street and had almost blocked it. I'm glad that the storm _7_ (grow) no worse. We had almost _8_ (give) up starting on our trip.

TIM: I _9_ (see) other things that it had _10_ (do). The bell in a church steeple near us had _11_ (ring) queerly. When I looked out, the wind had _12_ (take) the spire off the church and had _13_ (throw) it on the roof. The storm had _14_ (throw) other things around, too. I _15_ (see) a big piece of roof that _16_ (fly) off with the wind. It finally had _17_ (fall) on a lawn two blocks away.

GEORGE: About ten miles out of the city we stopped for supper. When we had _18_ (drink) a glass of milk and _19_ (eat) a sandwich, we went on.

The weather had 20 (grow) cold, and the rain had 21 (freeze) on the road. Soon we 22 (come) to one car that had slid off and had 23 (lie) up against a tree. No one was hurt. After father had 24 (speak) to the men, we 25 (drive) on. The men did not seem worried. Father thought that the car might have been 26 (steal). Anyway they had 27 (choose) a bad place to stop. They might have 28 (know) better than to drive fast when ice 29 (lie) on the road. We 30 (run) very slowly.

TIM: I just 31 (sit) by the radio during the evening. After I had 32 (write) a letter, I listened to the radio. The program wasn't very good. When the glee club on the Hasit Hour had 33 (sing) two songs, I turned off the radio and 34 (go) to bed.

B. Make a correct choice to fill each blank. When you think that you have mastered these verbs, ask a classmate or your teacher to hear you read the conversation.

Marie, who had been 1 (laying, lying) in the hammock, sprang up as her friends appeared. "Please come up and 2 (set, sit) down," she said cordially. "Just wait a minute, Esther, until I 3 (set, sit) those books back on the table. They 4 (ought not, hadn't ought) to be 5 (lying, laying) in that chair. Billy must have 6 (laid, lain) them there this afternoon when we thought that he was 7 (lying, laying) here in the hammock. Now please 8 (set, sit) down. Do tell me what you have been doing. Has Miss Adams 9 (taught, learned) you to swim yet, Alma?"

"Not yet," laughed Alma. "She has tried hard enough to 10 (teach, learn) me, but I can't seem to 11 (teach, learn) myself to be at ease in the water. She says that I 12 (ought, had ought) to let the water carry me. I seem to want to climb out and 13 (sit, set) on it."

"You'll 14 (teach, learn) to be at ease soon," Marie answered. "Miss Adams thought that she could never 15 (teach, learn) me. I always wanted to 16 (lay, lie) on top of the water and not in it. Olive, you don't look comfortable on that couch. 17 (Can, May) I bring you a cushion?"

"Thank you; I'm very comfortable," Olive asserted. "I was just looking at this new magazine 18 (laying, lying) on the table. 19 (May, Can) I borrow it for the evening? If I 20 (may, can), I'll return it in the morning."

"Certainly you 21 (can, may)," answered Marie heartily. "I'm glad that it was 22 (laying, lying) there so that you saw it. It's my sister's magazine. I 23 (hadn't ought, ought not) to have left it out here, but she will not mind my lending it to you."

"Marie," said Esther, "what is this strange thing 24 (sitting, setting) on the porch rail?"

"Oh," laughed Marie, "that's Billy's Bubus. It's really a small bird house. He has left it 25 (setting, sitting) there. We're likely to tumble

over it almost anywhere he has left it 26 (lying, laying). He must have 27 (sat, set) it on the rail. The last time I saw it, he had 28 (laid, lain) it in the bird bath on the lawn."

"29 (Can, May) we do any errands for you in the village," Olive asked. "We 30 (ought, had ought) to go on our way right now. We're going to the motion pictures. 31 (Can, May) we induce you to go?"

"No, I'm sorry, but you can't," Marie answered. "I must stay here and look after Billy. Please ask me again. Stop when you come back if you can. Good-by. Billy, get up! Sorry, girls. I'm off. There's Billy 32 (setting, sitting) down again in that mud puddle."

C. Choose the correct word to fill each blank in the following conversations between Albert and John. When you think that you can read the passage correctly, ask a classmate or your teacher to listen to you.

"1 (These, These here) dandelions always grow best in lawns," growled Albert. "2 (Them, Those) things can seed 3 (theirselves, themselves) down anywhere. If I don't pull every one of them out, the lawn will be covered next year."

"Why don't you use weed killer?" asked John, looking on lazily. "Everybody uses it on 4 (his, their) lawn these days. 5 (They have, There are) several good kinds. Everyone in our neighborhood gets rid of dandelions on 6 (their, his) lawn with it. Why do you bother to pull out all 7 (those, them) weeds by hand?"

"I've tried two of 8 (those, them) preparations, and I don't like them," replied Albert. "I don't like to pull out 9 (these, these here) weeds, but I think that it's the quickest way to get rid of them. Each person should do what seems best to 10 (them, him). I myself prefer to dig them out."

"Well, this is a democracy," John answered philosophically. "Everybody in these states 11 (is, are) free to do as 12 (he, they) 13 (like, likes) and to please 14 (himself, hisself). Give me the weed killer. I am going to the movies. Have a good time. Good-by."

D. Across the top of your paper write these headings: Pronoun, Kind of Pronoun, Person, Gender, Number, Case, Use of Pronoun. Under these headings list each pronoun in the conversation between Albert and John given in Exercise II C, and tell its kind, person, number, gender, case, and use.

For Study and Better Reading

1. Making and Using Bibliographies

To read and think over

When an author, whether he writes for a living or as a part of a school course, makes a bibliography, he does so for two reasons: (1) to show what references he consulted and (2) to give his reader help in finding more information on the subject being discussed. If you are an expert in the author's field, you look at his bibliography to see whether he has based his work on the latest books on the subject and on the recognized standard works in that field. By the books he has consulted you can judge just how seriously he has studied. If you are not an expert on his subject but interested in it, you may from his bibliography quickly learn what are the best and most interesting books in that field. A bibliography often suggests a course in reading on the author's subject.

The next time you are asked in one of your school subjects to locate some information, make the experiment of looking at the bibliographies in the texts which you consult and choose from each bibliography one title. See what information that title gives on the subject you are looking up. Once you begin to use bibliographies, you will soon find an endless field of reading and investigation opening to you.

In making a bibliography you should be careful to capitalize all the proper names and titles correctly. You should arrange your bibliographies alphabetically by the names of authors.

To read to yourself

When Tom had completed the reading which he did for a talk on undersea craft, he made a bibliography for his talk; that is, he listed the books he had read.

This is the form Tom used:

Edward N. Ellsberg, *pigboats*
Ellsberg, Edward N., *On the bottom*
I like Diving, Tom eadie
William Beebe, *Bathysphere*

What should Tom have remembered about writing titles?

Why should a bibliography be arranged alphabetically?

To discuss in class

Help your class to answer the questions above.

In what order should Tom have listed the books he read?

How would you decide which of Commander Ellsberg's books to put first?

To write in class

Take your turn in writing on the board or dictating to a classmate Tom's bibliography as it should have been

written. When the list is complete, tell why each book is listed where it is, why each period is used, and why each capital is used.

2. Using Your Ability to Find the Central Thought

To read to yourself

In order to use a bibliography for wide reading, you should know how to skim through a book. First use the table of contents to locate if possible a chapter that seems to cover your topic. Then turn to the chapter and read carefully the first paragraph. That will probably give you a clear introduction to the material in the chapter. Read the first and the last sentences of each succeeding paragraph until you come to a section that deals directly with the topic. When you find that passage, read it carefully.

Probably you will need to take notes. First find the topic of the first paragraph that covers your subject and write it down. Next list under the topic any details you need to remember. Do this for every paragraph in the passage that is really helpful.

When you have treated in this fashion the whole passage that you need, you may wish to skim the rest of the chapter, reading the first and last sentence of each paragraph and reading the last paragraph thoroughly. Once you master this method of skimming, you will find that you can cover a great many texts for outside reading in an efficient manner. You should not of course skim instead of thoroughly studying a passage which has been assigned to you to master in detail.

To discover for yourself

Your teacher will assign one of the following subjects to each row in your class. When she says "Go," start reading the article which begins below. Skim until you find the paragraph you need. When you find it, write the topic and the most important details. When you have finished, skim the rest of the article. When you reach the end, stand.

1. What prevents the average person from being a hopeless idiot?
2. What is the cause of goiter?
3. What strange property do enzymes possess?
4. Do enzymes take part in the process of oxidation?
5. Why do not athletes in strenuous exercise lapse into unconsciousness?
6. How does an endocrine gland get its name?
7. What is the function of the pituitary gland?
8. What are the two possible causes of mental depression?
9. Does any hormone or any vitamin appear to be present in any enzyme?

1. Three mysterious substances in minute quantities control the chemistry of the human body. They were completely unknown only a few years ago, and some of the most important facts about them have been unearthed

only within recent months. These substances are the hormones, those powerful chemicals secreted by the endocrine glands; the enzymes, which turn one chemical substance into another; and the vitamins. These magic chemicals maintain an extraordinary balance among forces so powerful that any of them could be destructive if unchecked.

2. Let me list some of the miraculous ways in which man's internal chemical organization operates. The blood is mildly alkaline; a slight shift to acidity would produce coma and death; a slight shift to greater alkalinity would mean convulsions. Again, the degree of sugar in the blood is extremely exact. If there were less, you would have convulsions and coma; if more, the results would be equally serious. Nature has therefore provided a safety valve through which excess sugar is withdrawn promptly by means of the kidneys. In violent exercise the muscles create poisonous acids, and the blood sugar is depleted. Yet athletes do not have coma or convulsions. They pant and their heartbeat is increased, providing extra oxygen to carry off the acid waste. Surplus starch stored in the liver is turned into sugar and restores the normal level in the blood.

3. Scattered through the body are seven small glands or pairs of glands, called "endocrine" because they secrete, internally, specific chemicals — hormones — which pass directly into the blood stream and thence are distributed through the body. Some of these chemicals go from one endocrine gland to another and set off new hormones. Together they create for the whole organism the system of checks and balances mentioned above. Note what happens when any of these secretions goes wrong as to either excess or insufficiency.

4. Did you ever see a hopeless idiot? The difference between you and this common type of subnormal being with head lolling, eyes unfocused, tongue extended is about a thousandth of an ounce of thyroxin, the secretion of the thyroid gland in your throat. Some babies, born with a thyroid which is unable to create the necessary minute quantity of thyroxin, exhibit in varying degree the outward signs of idiocy. But if in early infancy they are fed thyroxin, the dried thyroid gland extracted from animals, they become vigorous and intelligent. This improvement is maintained as long as treatments continue; but withhold the thyroxin for a few weeks and a tragic relapse takes place.

5. Iodine, the most important ingredient in thyroxin, is found widely scattered through the world. It is lacking, however, in certain areas. The thyroid glands of persons living in these areas work harder to take advantage of such iodine as exists. They may work so hard that they increase their "conversion plants" into the form of disfiguring goiters. If iodine is added to drinking water in these areas, or if iodized table salt is used, goiter and other types of thyroid disturbance can be avoided.

6. Another gland which possesses magic powers is the pituitary, situated deep within the skull. The pituitary controls growth; with too little of one or more of its secretions the individual is a dwarf; with too much he is a giant.

7. We come now to the enzymes. Although their effects have long been known, the enzymes themselves were discovered only recently. More than 200 have already been identified and seven have been isolated in crystalline form. The enzymes act on one chemical to turn it into another without themselves being altered in the process. In the human body they take food and turn it into the exact chemicals required for the maintenance of the organism in the exact amounts needed; the body with uncanny precision discards any surplus. One of the mysteries of nature is what it is that activates an enzyme. For example, there is an enzyme called trypsin, which helps in the process of digestion. Trypsin is formed from another chemical substance which is inert, possessing more of the digestive power. Place some of this substance in a test tube and introduce even the minutest amount of actual trypsin and the latter will little by little "digest" the entire contents of the test tube into a replica of itself.

8. The third of the body chemicals is the vitamins, at least fifteen of which we require in our food. Deficiency of one or another causes a long list of diseases and disorders, including baldness, premature gray hair, gastrointestinal disturbances, scurvy, rickets, acute mental depression, hemorrhages, some forms of paralysis, neuritis, and pellagra.

9. It is just coming into the consciousness of the research experts that hormones, enzymes, and vitamins are tied together in a close relationship. For example, hormones and vitamins are similar in the effects that deficiency of some of them may cause. Depressed mental states are brought about by insufficiency of thiamin (vitamin B_1) and nicotinic acid, and also by inadequate functioning of the endocrine glands. There are a number of diseased states which could be caused by the malfunctioning of hormones or vitamin insufficiency or both. The vitamin which in laboratory experiments has restored gray hair to black seems to be identical with a chemical which acts as an enzyme in the growth processes of bacteria. And several of the respiratory enzymes, which help us to derive energy from the intake of oxygen, contain one or another of the three important vitamins: thiamin, riboflavin, and nicotinic acid.

10. It seems certain that science is on the path of far-reaching discoveries among hormones, enzymes, and vitamins — discoveries which may take us into a new world of scientific knowledge and of physical and mental health. When we have filled in the remaining gaps in our knowledge, these mysterious agents of growth ought to solve the mystery of how cells multiply. If they do, we can probably put an end to many diseases involving cellular structure. And we shall come

far closer to the heart of the mystery of life itself.

To check your ability to skim

When all the members of the class are standing, the person who first finished his assignment in each group will read the central thought of the passage he located and the important details concerning it. The rest of his group will decide whether he has stated the central thought correctly and included the most important details. The class may find that the members who finished first did not take sufficient time to state the central thought accurately or to distinguish between important and unimportant details.

To test yourself further

Cover the passage you have been reading. Number your paper 1–6. Write *true* or *false* beside the number of each of the following statements which you should have noted as you skimmed the article.

1. One hormone controls growth.
2. Vitamin deficiency will not cause disease.
3. Research in this field of chemistry suggests a better understanding of the mystery, "What is life?"
4. Glands secrete vitamins.
5. Trypsin is a vitamin.
6. Iodine is added to drinking water in certain areas to stimulate growth.

To correct in class

As your teacher or a classmate reads the correct answers, mark any errors. If you did not make a perfect score, ask your teacher to suggest other passages for you to skim and see whether you can increase your skill.

Use this method constantly in locating information for other studies. Practice will increase your ability to find a subject quickly and to see what the outstanding facts concerning it are. This lesson only shows you the method; you must develop skill by further practice.

3. Finding the Meaning of Words from the Context

To read and do by yourself

You can often discover the meaning of an unfamiliar word by the way in which it is used in a sentence or by the surrounding sentences. In the passage you have just read, the word *endocrine* was probably new to you. By reading the third paragraph carefully, you can get a general idea of its meaning. Similarly if you have never before seen the prefix *mal* you can learn its meaning by reading the latter part of the ninth paragraph.

Without using the dictionary, answer the following questions:

1. If you found a knobby, *distorted*, small apple would it be correct to call it a malformation of a fruit, an unformed fruit, or a perfectly formed fruit?

2. Would you call sugar an *ingredient* of a cake, a part of a cake, a piece of a cake?

3. Does *conversion* mean building up by assembling parts or changing a substance into something else?

4. If you *deplete* a supply, do you increase it, decrease it, or leave it substantially the same?

5. Does *thence* mean from that place, from this place, or after this step?

6. If you have a *surplus*, do you have too little, none at all, or too much?

7. If you *exhibit* something, do you praise it, condemn it, or show it?

8. Does *miraculous* mean marvelous, commonplace, or tiny?

9. When something is *distributed* is it dispensed, contracted, or kept in one place?

10. Is *uncanny precision* mysterious exactness, commonplace accuracy, approximate measurement?

To discuss in class

When you are called on, take your turn in answering the questions above. Does the class agree with your decisions? Listen while others read their answers to see whether they have grasped the correct meaning from the context.

Which of these expressions have you found in other scientific reading? Which have you found in social science books? Which in literature?

Unit Six Descriptions

CHAPTER SIXTEEN

Using Descriptions in Daily Life

1. Describing a Lost Article

To read to yourself and think over

When Harry Lawrence lost his new pair of ski-boots on the way home from his uncle's house, Mr Lawrence suggested that he advertise for them.

"How much will it cost, Dad?" Harry immediately asked.

"About a dollar, I imagine. *The Beacon* charges seventy-five cents for twenty-five words and two cents for each additional word. For that sum your advertisement is run every day for a week."

"A dollar will take most of my money," Harry groaned.

"But if you don't spend it, you probably won't see your boots again."

"I'll have to make every word count, Dad. Will you help me?"

"You write the best description you can of your boots, and then I'll give you some help if you need it," Mr. Lawrence replied.

This is what Harry wrote:

I lost my ski-boots on Friday afternoon, February 6, on the Granby bus. If you find the boots, return them to Harry Lawrence, 403 Perry Avenue.

"It will cost 81¢, Dad, because there are 28 words," Harry said as he showed it to his father.

Mr. Lawrence frowned. "Did you ever write an advertisement before, Harry?"

"No sir, I thought you'd help me," Harry said.

"Did you ever read a lost or found advertisement?"

"No," Harry admitted.

"When you don't know how to do a thing what is one way to find out?"

"See how other people do it."

"Exactly. Can you think of any way in which you could help yourself now?"

"You mean to look up the lost and found column in *The Beacon*?"

"What do you think?"

Harry grinned and went to look for the newspaper. In a few minutes he returned. He had rewritten his advertisement to read:

Lost on Friday, February 6, on the Granby bus, a pair of ski-boots. Return to 403 Perry Avenue.

"See, Dad, it takes only twenty-four words!" he boasted.

"I see," his father said slowly. "You have learned the right form, but you haven't given enough information. You probably were the only person who lost some ski-boots today on the Granby bus, but to be on the safe side you ought to make the description so exact that the finder would know he had your boots. If what you had lost had been something worth hundreds of dollars, you wouldn't want to give a slightly dishonest finder any excuse for not getting in touch with you. Try again, and at the same time see whether you can find something else that ought to be improved."

When Harry brought his father the third attempt he said sadly, "It's going to take more money, Dad, but I guess it'll be worth it."

"Lost new pair Edwin Clapp ski-boots, strap model, tan calf leather lining, green felt edge. Probably on Granby bus, Friday afternoon, February 6. Will finder please call Phillips 3135?" Mr. Lawrence read aloud. "That's much better, son. I think, however, you can save two cents. Can't you leave out leather?"

"Of course," Harry agreed.

"Tell me why you changed the last line, son."

"I thought it sounded more polite. Whoever finds those boots will be doing me a big favor. I thought he would be more ready to let me know he had them if I made my advertisement sound as if I should be grateful. And I thought giving our telephone number would make it still easier for him to get in touch with me."

Mr. Lawrence clapped Harry on the back.

"I rather think you'll get the boots, fellow. Take your advertisement down to *The Beacon*, and I'll pay half of what it costs you."

1. What words did Harry use in his description of his boots to show exactly what they looked like?

2. In describing anything, you always try to make a comparison with something your audience already knows or to relate your object to some general

classification that will help your audience to recognize your special example; what words did Harry use to classify his lost articles?
3. What part did courtesy play in this advertisement?

Working together

Help your class to answer the questions below:
1. What advantage is there in using exact words to describe a lost object?
2. What advantage is there in naming the general class to which the object that you are describing belongs?
3. How does showing courtesy and consideration for the finder increase the usefulness of an advertisement for a lost article?

What three rules for making clear and exact descriptions do the answers to these questions suggest to you?

Help your class to state three rules to follow in making descriptions of lost articles.

When the rules have been stated in a form that the class agrees is satisfactory, take your part in dictating the

rules while another member writes them on the board. Make sure that the final statement of the rules is as clear and complete as possible. Compare the rules you have stated with the first three given under Describing Lost and Found Articles on page 343 to see whether you have omitted any details.

To write by yourself

Write an advertisement for any one of the articles shown in the picture on page 188. You should assume that whichever article you select was lost last Saturday on your way home from a basketball game. On a piece of scratch paper list every detail in which the article you choose is different from the other one shown. Then on a clean sheet of paper write the advertisement you would insert in your local paper to get the article back. Use the three rules you have learned about describing a lost article.

To discuss in class

Exchange your paper for that of a neighbor. When you are called on, read the advertisement you now have. Explain why you think it is a good one or how you think it should be improved.

Listen when your paper is read to see whether the class thinks you have followed the rules for describing lost articles.

2. Using Your Ability to Describe Objects in Proving Ownership

To read to yourself and think over

The day after Edna lost her cat she saw the following advertisement in the paper:

FOUND — A full-grown male cat. Owner may have him by writing to Box 24 and proving property.

"Do you think it can be Ike?" she asked her mother.

"It might be. Let's hope it is."

"Why doesn't the writer tell more about the cat he found?" Edna asked.

"Probably he thinks that the cat he has is one that any cat lover would like," her mother replied. "If he told too much about the cat, someone who wanted a pet could learn enough about the animal from the advertisement to pretend that the cat belonged to him. When you find anything, you tell enough about it in your advertisement to let any possible owner know you have it, but you try to protect the real owner by not telling too much. The real owner can tell you details about what you have found that other people would not be likely to know, and in this way he can often prove that he is the rightful owner."

"But how can I prove to anybody that the cat he has is Ike if I can't see him?" she complained.

"You will have to write such an exact and clear description of Ike that anyone could recognize him,"

Isaac Walton

her mother told her. "You will have to think of all the ways in which he is different from every other cat you ever knew."

Edna went away to think the problem over. She began by listing all the special markings Ike had. Here is her list. Look at Isaac Walton's photograph on this page. Did Edna list everything you would have listed?

Gray and white
Rather small
White feet
Large eyes
Very lively expression
White parts very clean

Edna added to her list some things that the picture of Ike does not show.

Weighs 9 pounds

Will sit up and beg if you hold up a scrap of meat

He has a Kitten for Britain tag which he cannot wear because he does not like a collar

Will roll over if you tell him to

Answers to the name Ike. His real name is Isaac Walton because the real Isaac Walton was also a famous fisherman.

Edna showed the list to her mother, who said, "Ike's face is marked in an unusual way; don't you think you should describe that?"

Working together

Help your class to answer these questions:

1. What would you add to Edna's list?
2. What items would you omit?
3. In what order would you arrange the items?

Help your class to arrange the items in the right order, omitting any unnecessary items. Members of the class will take turns writing the items on the board while other members dictate them.

Using the order of the items agreed on by the class, take your part in dictating the description of Ike, while other members of the class take turns writing the sentences. When the de-

scription is complete, read it through thoughtfully, checking it carefully by Ike's picture and by the rules for making descriptions.

To write by yourself

Choose one of the articles in the picture on page 188 which you did not select before and write both the loser's advertisement and the finder's.

To discuss in class

Listen while others read their advertisements to see whether the losers described their property so exactly and clearly that the finder could tell at once whether he had it and how to get in touch easily with the loser. Decide also whether the finder's advertisement safeguarded the owner's interest, and also told enough to make the owner realize his property might be that mentioned in the advertisement.

Find out whether the class thinks you know how to write both types of advertisements.

3. Choosing the Right Details and Arranging Them in Order

To read to yourself and think over

While George was spending his mid-winter vacation with his grandmother, his sister Nancy wrote him the following description to help him find a costume which she wanted to wear in a play. Their grandmother was too lame to climb stairs; George therefore would have to find it alone.

"The dress which I want is in a trunk in the attic. The trunk is one that Gran's brother gave her. I saw the dress there last summer. There are two dresses of the same color. Gran and her sister wore them as bridesmaids. Gran's is the smaller. That's the one I want. The trunk is in the unfinished part of the attic. The dresses are in the bottom of the trunk under two trays."

When George read the description, he groaned.

"Nan's told me a lot I didn't need to know and left out most of what would help me. Besides she's mixed it all up."

1. What advantage was there in giving George at once a general impression of what was wanted; namely, a dress in a trunk in the attic?
2. What would have been a better order in which to give the details?
3. What details did Nancy give George that he did not need?
4. What details did George need that Nancy did not tell him?
5. How would a comparison with some dress with which George was already familiar have helped him?
6. How would it have helped George if Nancy had told him where she imagined him standing in the attic when he started to look for the trunk?
7. At what point in her description could Nancy have used more exact words to make her meaning clear?

To discuss in class

Help your class to answer the questions above.

Which rules for describing lost articles should Nancy have followed?

What other rules for descriptions do the answers to the questions above suggest?

Help your class to state these rules in clear sentences. Then take your part in helping to write on the board all the rules that the class agrees Nancy should have followed in writing her description. Turn to page 343 to be sure that you have stated them correctly.

Working together

Look at the picture on this page which shows the attic, the trunks, and the two dresses as Nancy saw them. The dresses were pale blue. The trimming and sashes were yellow. By studying the picture, find all the details that Nancy should have added to her description in order to make it as easy as possible for George to find the dress she wanted.

While some members of the class take turns writing on the board, take your turn with the other members of the class in dictating the details Nancy should have included in her description. Express the details in sentences. When the class thinks that every necessary detail has been stated, help to decide the order in which Nancy should have arranged them. Should you start with a description of the dress or of the attic? To show the right order, number the sentences 1, 2, 3, and so on.

To write by yourself

Referring to the numbered list on the board, write the description you think Nancy should have sent George. In every sentence of your description use as exact words as possible to make your meaning clear. Follow carefully the rules which the class has agreed that Nancy should have followed.

To discuss in class

Listen while other members of the class read their descriptions to see whether they have followed the order agreed on by the class and whether they have used the rules for descriptions.

When you are called on, read your description. Find out whether the class thinks you know how to describe an object clearly. Did you fail to follow any of the rules for descriptions?

Improve your paper in any way that you can before you hand it in.

4. Learning How to Use More Than One Point of View

To read to yourself and think over

Charles's father works for a company that sells trees and shrubs. Part of Mr. Birchard's work is to write descriptions of the plants for the catalogue. Charles, who had worked summers at the nursery where the plants were grown, thought it would be fun to help write the descriptions of some of the plants he had helped to raise.

"I won't bother with the Latin names, Dad," he said, "but I can tell what most of the plants look like."

"Go ahead," his father encouraged him. "If you can write clear and exact descriptions that tell what customers want to know, it'll be a big help to me and I'll pay you for the work."

"I'd like to begin with the new firethorn shrub you're going to sell for the first time. I did a lot of work with those plants last year."

Here is what Charles wrote.

"This is a new variety of firethorn, developed during the past few years at our Blue River Nursery. It blooms freely a little earlier than most of its kind. It is hardy as far north as Southern Michigan. A fast grower, it will soon fill a large space."

Charles was disappointed when he showed the description to his father, because Mr. Birchard shook his head.

"Perhaps it's because you know so much about the plant that you forget that no one who reads your description has ever seen it."

"Then it won't do?" Charles asked.

"No, unfortunately, it won't. However, if you think out carefully the questions a customer would want to have answered, and then answer them, you may be able to work out a description we can use."

"I have answered some of the questions, Dad."

"But not all the most important ones. Think more carefully. Write out the questions and let me see them before you try again."

Charles wrote the following questions:

1. What color are the blossoms?
2. What other flowers do they resemble?
3. When does it bloom?

4. Does it bloom freely?
5. Is it a fast or slow grower?
6. Where will it grow?

Mr. Birchard nodded encouragingly as he read the questions. "You've done well, but you've left out one matter that most gardeners would think of. You ought to have thought of it because you've had first-hand experience with the plants. How does it look in winter?"

"That's so; we're proud of the way the berries last through the winter."

"Gardeners will want to know what care it needs. You'll make your task easier," Mr. Birchard added, "if you divide your description into two parts, one dealing with the appearance and care of the plant in summer and one with its appearance and care in winter. Your teacher probably calls it changing your point of view."

"She does," Charles laughed and went off to write his description.

"Also you had better tell what you mean by a large space," his father called after him.

This is his second attempt.

"This new firethorn, developed during the past few years at our Blue River Nursery, is a remarkable evergreen shrub. It blooms in May a little earlier than the older varieties. The blossoms, which are large heads of white flowers resembling those of the rhododendrons, last for several weeks. The foliage is a rich dark green and very glossy in summer. Because the plant makes a heavy growth of long shoots quickly, it can be trained to grow over doorways or around windows. In fact it can be trimmed to fit any position. It should, however, not be planted closer than six feet to the nearest shrub or tree, since it will fill a space ten feet in diameter in its first few years. Aside from trimming, it needs little care in summer, for it likes dry soil.

"In early fall and winter it is covered with masses of bright berries. At this season the foliage darkens somewhat to bronze. During its first two winters, leaves or straw should be spread around its roots to a distance of two feet from the main stem. With this treatment it is hardy as far north as southern Michigan."

When Mr. Birchard read this description, he smiled encouragingly. "There is one thing you could improve. Gardeners are very particular about colors. To say the berries are bright may make one customer think of the red and yellow bittersweet, and another of the mountain ash. How is the color of these berries different from those?"

"They aren't really red. I'd call them yellowish pink."

"Then call them salmon pink."

What rules for writing descriptions did Charles use?

What words did he use to show that he was changing his point of view?

How else did he indicate that he was changing his point of view?

What comparisons did he use?

To discuss in class

Help your class to answer the questions above.

What new rule in writing descriptions does the answer to one of the questions suggest?

Help your class to state this rule clearly in a sentence and to write it on the board.

In what businesses that you can think of are descriptions useful?

To write by yourself

Suppose that you wished to sell one of the articles in the picture on page 188 or something else that you prefer. Write questions about it that you think a customer would want to have answered. Remember that the questions will not be the same for each article. Tell what different points of view you will use in your description. You may need more than two; for instance, if you describe a fur coat, you will need to describe it not only from the front and the back, but also from the inside to include the lining and pockets. Add a list of exact words that will make your description clear. Number the questions to show the order in which you would answer them. How many paragraphs will you need?

To check in class

Exchange your paper for that of a neighbor. Test the paper that you now have to see whether it includes the questions about the article that you, if you were a buyer, would want answered. Are the points of view the ones you think necessary?

Read the paper you have and explain whether you think from it could be written a description that would follow the rules you have been making.

When your paper is returned to you, improve it in any way you can. Keep it to use in the next lesson.

5. Using What You Have Learned

To write by yourself

Using the corrected questions and the words that you prepared for Lesson 4, write the description you planned. Use one paragraph for each point of view.

When you have finished your paper, read it carefully to be sure that you have followed the rules for descriptions, that you have written sentences, that you have capitalized and punctuated your sentences correctly, and that you have not used a comma where you should have used a period.

To test in class

Exchange your description for that of a classmate. Read to yourself the paper you receive. On a clean piece of paper number from 1 to 6 to correspond to the questions below. Write your answers.

1. What words has the writer used that are especially exact to express his meaning?

2. What general impression does he give?

3. Has he arranged his details in an order that is easy to follow?

4. Has he indicated his point of view?

5. Has he stated clearly any change in point of view?

6. Has he used one paragraph for each point of view?

Return to the writer the paper with your answers to the questions above.

When your paper is returned, read to yourself the answers to the questions. Do you agree with what the critic has said? If not, read your paper to the class. Tell with what criticisms you disagree and find out whether the class agrees with you or your critic.

Improve your description in any way that you can before you hand it in.

★ ★ ★ CHAPTER SEVENTEEN ★ ★ ★

Nouns, Possessive Adjectives, and Indefinite Pronouns

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

What changes in punctuation and capitalization would you make to correct the mistakes in this description which Gordon wrote to prove his ownership of an article that was advertised in the paper as found?

The rug which we lost is new. It's right side is made of luxfir, a material that imitates fur. That side is gray, about the color of a maltese cat. On that side there are four pockets for two people to use as muffs.

The other side is made of a soft woolen material like that used in blankets. It is a dull gray-blue. Around all four sides this blanket lining has a raw edge cut in triangular points.

We lost the rug from our car, a fleetson, last wednesday, washington's birthday, on our way from springfield, missouri to cincinnati, ohio. The last time we remember seeing it was when we stopped about six o'clock at the simm's hotel on the corner of essex and morton streets in martinsville, missouri. miss martha castle, 212 james square will be glad to call for the rug if you believe after reading this description that the one that you have is ours.

To write by yourself

Copy the description above, making any changes in capitalization and punctuation that you think necessary.

To correct in class

As your teacher or a classmate reads the correct forms, mark any mistakes you made. Ask why the form you used was incorrect, and make it correct before you hand in your paper.

2. Proper and Common Nouns

To read to yourself

You have already learned that,

1. **A word is a *noun* when it is used as the name of a person, place, or thing.**
2. **A word is a *common noun* when it is used as a name for any one of a whole class of persons, places, or things.**

Thus in the sentence, *There are several doctors in the two towns*, both *doctors* and *towns* are common nouns.

3. **A word is a *proper noun* when it is used to name a particular person, place, or thing.**

In the sentence *James Blake lives in Honesdale*, the words *James Blake* and *Honesdale* are proper nouns.

4. **A proper noun should begin with a capital letter.**
5. **A word added to a proper noun to make a complete name also begins with a capital letter.**

Example: Simmons High School is located on *Sever Street*.

6. In addition to these rules there are certain words and abbreviations that must begin with capital letters as do proper nouns:

a. The word *Miss* and the abbreviations *Mr., Mrs., Dr., Rev.*

Miss Dover, Mrs. King, Dr. East, The Rev. S. J. Cook

b. The name of a company or firm

Jensen and Gray, Sloan & Co.

c. The name of a country, state, city, or town

Chile, California, Sioux City

d. The name of a special product

Scrubrite, Savastep

e. The name of a club or organization

Sunset Club, Girl Scouts

f. The name of a part of the country

the North, the South, the West (Do not use a capital when you indicate a direction, as in "I am turning north.")

g. The name of a department of the government

Department of Agriculture

h. The name of a famous object, building, or document

Soldiers and Sailors Monument, Library of Congress, Declaration of Independence

i. The name of a school subject that is also the name of a nationality

English, Latin, French

j. The name of a race, or a religion, or a great religious book, or the deity

Mongolian, Presbyterian, Bible, God

Note: Notice that the words *a*, *an*, *the*, and *and* and prepositions like *of* are not capitalized unless

they stand first. The Pioneer Mother, Henry the Eighth

k. **The words in a title of a book except *a, an, the, and* and *prepositions* unless one of these words stands first.**

The United States in the Making, Science on the March

Remember that an abbreviation is always followed by a period.

To write by yourself

On a sheet of paper head two columns, Common Nouns and Proper Nouns. List in the first column all the words used in the description below as common nouns. In the second column list all those used as proper nouns, capitalizing them correctly.

This old house was the residence of an early governor of virginia. It lies in a fold of hills between amesbury and charlotte. From the dixie highway the house is barely visible at the end of a long avenue of oaks. As you drive down the avenue, the house gradually comes into full view. You approach it from the rear. Each side of the house is extended in a curved wall that hides on the north the vegetable garden, and on the south the cabins of the servants.

On entering the house, you find yourself in a hall that runs straight through it from back to front. The kitchen and service rooms are on the left side as you enter. The formal dining room is on the right side.

Beyond these toward the front on the left is a large library with such ancient books as *a progress to the mines* by william byrd, *good news from virginia* by alexander whittaker, and *day of doom* by michael wigglesworth. Over the desk is hung a facsimile of the declaration of independence and an old map entitled proposed route of the erie canal. On the right is the drawing room. It is hung with family portraits, one of the governor's wife before her marriage when she was miss carol cary. There is also an oil painting of philadelphia in 1800 showing independence hall and the liberty bell. The caretaker, mr welsh, says that this was painted by a granddaughter of the governor.

To discuss in class

How can you tell whether a word is used as a proper noun or a common noun? How do you show a reader that a word is a proper noun? If more than one word makes up a proper noun, what words should be capitalized?

How many common nouns did you find? How many proper nouns did you find?

Take your turn in reading from the list of common and proper nouns. Listen carefully as others read, marking any items that are different on your lists from those made by others. Find out whether your list is really correct. If you made errors, correct them before you hand in your paper.

For more practice, turn to Exercise I A, on page 210.

3. Forming Plurals and Possessives Correctly

To read to yourself and learn

You probably already know the following rules:

1. When a noun names only *one* person, place, or thing it is *singular* in number.
2. When it names *more than one,* it is *plural* in number.
3. The plural of most nouns is formed regularly by adding *s* to the singular

cart	cameo
carts	cameos

4. Nouns ending in *s, sh, ch, x,* or *z* have *es* added to form the plural.

cross	perch	brush
crosses	perches	brushes
fox	buzz	
foxes	buzzes	

5. A few nouns ending in *o* add *es* to form the plural.

motto	hero	tomato
mottoes	heroes	tomatoes
mosquito	echo	cargo
mosquitoes	echoes	cargoes

6. Nouns ending in *y* with a consonant (any letter except *a, e, i, o, u*) before it change *y* to *i* and add *es* to form the plural.

harmony	worry	company	lady
harmonies	worries	companies	ladies

7. Many nouns ending in *f* or *fe* change *f* to *v* and add *es* to form the plural.*

calf	half	leaf	self
calves	halves	leaves	selves

8. Some nouns form the plural irregularly by changing the spelling of the singular.

tooth	ox	mouse
teeth	oxen	mice
child	man	
children	men	

9. To show possession by a singular noun, add an apostrophe (') and *s*.

10. To show possession by a plural noun which ends in *s,* add an apostrophe. If the plural noun does not end in *s,* add an apostrophe and an *s*.

To write by yourself

Copy the following paragraph which Sally wrote. Use the plural form of each italicized word, unless the singular would be correct for the rest of the sentence, and the possessive form wherever it is needed.

Some *man*, *woman*, and *child* go to *zoo* to see strange *beast* from distant *country*. *Tiger*, *lion*, *monkey*, and *zebra* are examples of *animal* that attract *sightseer* attention. A few realize that *zoo* offer *opportunity* to study at close range the *habit* of more common *animal* such as *mouse*, *squirrel*, and *deer*. The shape and size of these *creature* can be compared. *It home*, *habit* of play, *choice* of food may also be studied. Some of the smaller *specimen* are kept in *house* all the year round. The larger *one* have *run* or *pastures* of *it*

own. *Fox* like to burrow out *it* own *den*. *Fox* shyness and craft are well known. A fox will sometimes destroy *it* young rather than permit them to endure *stranger* petting.

4. Possessive Forms Used as Adjectives

To read to yourself

In your study of adjectives you learned that the possessive forms of the personal pronouns are used as adjectives. They are called *pronominal*, or *possessive, adjectives*. These are *my*, *your*, *his*, *her*, *its*, *our*, and *their*.

The personal pronouns have another possessive form which is used in such sentences as:

That coat is *mine*. The sweater is *hers*. That house is *ours*. This cap is *yours*. That tennis net on the doubles court is *theirs*.

In each sentence above, the possessive form is used as a predicate adjective.

Remember

Do not use an apostrophe in the possessive forms of the personal pronouns.

In the sentence, *Mary's hat is new*, the word *Mary's* answers the question Which one? You therefore know that it is used as an adjective. The possessive forms of nouns are always used as adjectives.

To discuss in class

What form of the *pronominal*, or *possessive, adjective*, third person, masculine gender, singular number, could you use as a predicate adjective? What form could you use of the *pronominal*, or *possessive, adjective*, third person, neuter gender, singular number, as a predicate adjective?

Help your class to fill the blanks in the following sentences, telling in which words you would use apostrophes.

1. The last turn was (possessive form of *Frank*.)

2. It usually was (*pronominal*, or *possessive, adjective*, third person, singular number, masculine gender) habit to make good use of a last chance.

3. (Possessive form of *Mark*) courage began to ooze.

4. We drew (*pronominal*, or *possessive, adjective*, first person, plural number) coats closer in the (possessive form of *wind*) sharp teeth.

5. The struggle was drawing to (*pronominal*, or *possessive, adjective*, third person, singular number, neuter gender) close.

6. The boys were evenly matched in courage, but (*pronominal*, or *possessive, adjective*, third person, plural number) temperaments were different.

7. (Possessive form of *Mark*) was uneven; he was easily dismayed, while (possessive form of *Frank*) was steady; he fought as steadily in the last second of the game as in (*pronominal*,

or *possessive*, *adjective*, third person, singular number, neuter gender) first.

To write by yourself

Copy the sentences above, punctuating them correctly and filling the blanks correctly. Use a clean sheet of paper.

To correct in class

As a classmate or your teacher reads the correct forms, mark any mistakes you may have made. Be sure to find out why they are errors and correct them before you hand in your paper.

For more practice use Exercise I B, on page 210.

5. Learning When to Use a Singular or a Plural Pronoun

To read to yourself

The personal pronouns always refer to a noun or pronoun that has already been mentioned or, in conversation, indicated by gesture, glance, or tone of voice.

John's coat is wearing out. Its sleeve needs darning. In the second sentence *its* refers to the coat mentioned in the preceding sentence.

Come here. Your sleeve is torn. In the second sentence *your* refers to the pronoun *you*, the subject understood of the preceding imperative sentence.

The pronouns *anyone*, *everyone*, *someone*, *no one*, *anybody*, *everybody*, *somebody*, *nobody*, *each*, *every*, *all*, *one*, *any*, *many*, *several* are frequently used without referring to any particular noun or pronoun. They are called *indefinite pronouns*.

Strangers rushed in. Many carried torches. Many does not refer to definite members of the party of strangers. It refers to several of them, to as many of them indeed as carried torches.

Suppose the sentences had read:

Strangers rushed in. Each carried a torch in his hand.

Each does not refer to any particular stranger, but to any one of the group, and to only *one*. *Each* is singular. Therefore the pronoun *his* which refers to *each* is singular.

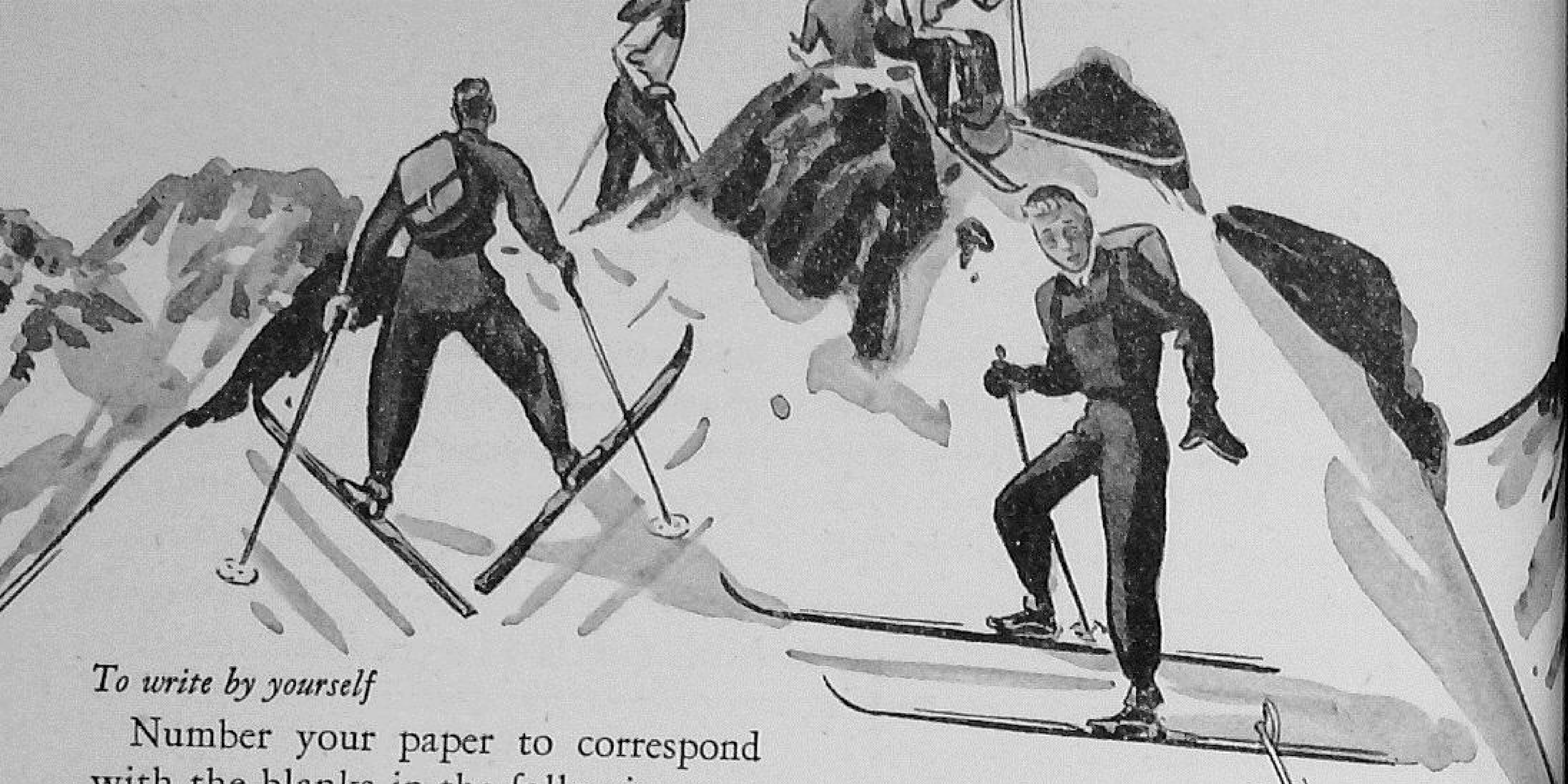
An *indefinite pronoun* is a pronoun that does not take the place of a definite noun.

Any indefinite pronoun which has the word *body* or *one* in it, as well as the pronouns *each*, *every*, and *any*, is singular. When you use another pronoun to refer to one of these words, the pronoun must be singular.

When there is no word in the sentence which tells that an indefinite pronoun is feminine, use *his* to refer to it.

How would you fill the blanks in these sentences?

1. Each of the boys took (his, their) place.
2. Did any of the girls lose (her, their) skates?
3. Nobody wanted to give up (his, their) ticket.
4. Someone left (his, their) coat.



Everybody else in the group (is, are) careful not to drop (his, their) ski poles.

To write by yourself

Number your paper to correspond with the blanks in the following passage. Then write after each number the word that you would use to fill the blank.

Up the trail the group climbed slowly. Each had to make __1__ (his, their) way laboriously. No one spoke. Everyone was saving __2__ (his, their) breath. The first one at the summit leaned on __3__ (his, their) ski poles and puffed. __4__ (He, they) watched the rest of the stragglers. Some wore goggles which __5__ (he, they) pushed up on __6__ (his, their) foreheads to wipe the sweat out of __7__ (his, their) eyes. One reached the top, only to see one of __8__ (his, their) poles slip from __9__ (his, their) grasp and slide away down the hillside. After a few minutes' rest, everyone was ready to risk __10__ (his, their) life again in the breath-taking descent.

To discuss in class

What is an indefinite pronoun? How can you tell whether it is singular or plural? How do you know whether to use a singular or a plural pronoun in referring to an indefinite pronoun?

When do you use *her* in referring to an indefinite pronoun?

When you are called on, read your choices. Tell in each case to what word the possessive adjective you have used refers. Find out whether the class agrees with you. If you made errors, find out why they are mistakes.

To test yourself

Number your paper to correspond with the numbers of the blanks in the paragraph below. After each number write the possessive adjective that you think should be used. Tell to what noun or pronoun it refers and what noun it modifies. Copy and correct any sentences in which you find errors.

As the runners pounded along the track __1__ (his, their) legs looked

like the pistons of some strange engine. Only a runner could realize what they were enduring. Each had lost __2__ (his, their) sense of time. No one of them was conscious of anything except the ache in __3__ (his, their) lungs, the knots in __4__ (his, their) legs, the dryness in __5__ (his, their) parched throat. The only noise any heard was the roaring in __6__ (his, their) ears of a distant sea, and the heavy drumlike beat of __7__ (his, their) heart. Fatigue had so heavy a grip on most that __8__ (he, they) were scarcely aware even of __9__ (his, their) discomforts. Pain and suffocation were a thick cloud in which __10__ (he, they) traveled but could not break through. To each the next step seemed __11__ (all the farther, as far as) __12__ (his, their) legs could carry him. They __13__ (ran, run) at the end in strange staggering steps. At the finish they had __14__ (gone, went) __15__ (as far as, all the farther) they could go. No one fell, however, as __16__ (they, he) crossed the line.

To check in class

While your teacher or a classmate reads the correct choices for the blanks, check your paper and mark any mistakes that you may have made. Correct the mistakes before you hand in your paper. For more practice, see Exercise I C, on page 210.

★ ★ ★ CHAPTER EIGHTEEN ★ ★ ★

Learning about Verbs and Tenses

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

Jack was describing how he and his brother put together a map which had been torn up. What mistakes made his description confusing?

We *were looking* at some pieces of paper in an old envelope. The torn bits of paper *are* a map. One piece *had* a mountain range and lake on it. Another *has* the outline of a seacoast. Other scraps *will show* rivers and towns. The whole collection *was* really a difficult picture puzzle. We *study* the scraps carefully and *sorted* them in several piles. In one we *shall put* all those with mountains. In the other pile we *placed* every scrap with a coastline. In that way we *make* our task more simple. We *shall work* hard, but we *finished* it before dinner. Mother *needs* the table and we *moved* the map carefully on a big paper to the library.

Did Jack describe the process as if he were working on the map at the present time? Did he describe it as if the map had been assembled some time ago? What sentences make you feel that the project has not yet been completed?

To discuss in class

What two tenses should you use to tell about something that is happening now or that you tell about as if it were happening now?

What tenses should you use to tell about something that happened or was happening at some time that has now gone by?

What tense should you use to show that something has been completed just now?

What tense should you use to show that something had been completed at some time in the past?

What tense should you use to tell about something that will take place later today, tomorrow, next week, or next year?

If you start to describe something as if it were taking place now, why should you continue to use the same tense?

Help your class to name the tense that Jack used in each italicized word or group of words.

To write in class

Your teacher may ask part of the class to make the description sound as if the map were being assembled now and another part to make the description sound as if the map had been put together yesterday.

On a clean sheet of paper copy Jack's paragraph, using the right tenses to carry out the point of view which your teacher suggests.

To correct in class

As your teacher or a classmate reads the correct forms, mark any verb forms on your paper that do not agree with those read. Find out whether your forms are correct. Before you hand in your paper, make it correct in every detail but do not erase the words you wrote originally.

If you made a perfect score, your teacher may ask you to carry out some special assignments while the class works on the next lessons. One thing you might do is to write a paragraph like the one you have just studied. Instead of filling in the tenses, write in parentheses the principal parts of the verb that should be used, like this: I (work, worked, worked) late on Saturday.

2. Present and Past Tenses of Verbs

To read to yourself

Every verb has different forms to show different times. These forms are called *tenses*. *Tense* means time.

There are three *principal parts* of verbs, *present*, *past*, and *past participle*. For the verb *fly* these parts are *fly*, *flew*, *flown*. For the verb *drown* they are *drown*, *drowned*, *drowned*. To find the principal parts of any verb, look up the present tense in the dictionary. If no other part is given, you know that

the past is formed by adding *ed* to the present, and that the *past participle* is exactly the same as the past tense. Careless speakers sometimes add another *ed* and say *drowneded.* If you remember that the past tense is made by adding *ed* to the present, you will not make this mistake. Look at page 72, where a page of the dictionary is reprinted, and see if you can tell why the past of *bag* is given. But if you look up such a verb as *swim* or *grow*, you will find all three principal parts given. After the principal parts you will find another form, *swimming*, which is the present *participle.*

Before you begin to form the various tenses of verbs, you should know that verbs, like the personal pronouns, have *three persons*: *first person*, *second person*, *third person*, and like some pronouns and all nouns they have two numbers: *singular* and *plural*. When you talk about a verb form, you give the name of the *tense*, the *person*, and the *number*.

The present tense is made from the first principal part.

Present Tense

Singular	*Plural*
I give	We give
You give	You give
She, he, or it gives	They give

There is another present tense that expresses action which is going on or continuing in the present. It is called the *present progressive* form. It is formed by using the present tense of the verb *to be* and the *present participle* of the verb.

Present Progressive Form

Singular	*Plural*
I am giving	We are giving
You are giving	You are giving
She, he, or it is giving	They are giving

The past tense is made from the second principal part. It is used to express action that took place in a time that has now gone by.

Past Tense

Singular	*Plural*
I gave	We gave
You gave	You gave
She, he, or it gave	They gave

The *past progressive form* expresses action that was being carried on or continuing in the past. It is made by using the *present participle* and the past tense of the verb *to be.*

Past Progressive Form

Singular	*Plural*
I was giving	We were giving
You were giving	You were giving
She, he, or it was giving	They were giving

The third principal part, which is called the *past participle,* is used with the present tense of *have* to form the *perfect tense.* The *perfect tense* is used to express action that has been completed. When you say, "I have given my answer," you mean that you have completed giving your answer now or recently.

Perfect Tense

I have given	We have given
You have given	You have given
She, he, or it has given	They have given

The past participle is used with the past tense of *have* to form the *past perfect tense* which is used to express action that has been completed in the past. When you say, "I had given my answer," you mean that you had completed giving your answer at some time in the past, perhaps yesterday, last week, or years ago.

Past Perfect Tense

I had given	We had given
You had given	You had given
She, he, or it had given	They had given

The verb *ought* has only one form. Do not use the word *had* with *ought*.

Right: He ought to go.
He ought to have gone.

Wrong: He had ought to go.
He had ought to have gone.

To discuss in class

What are the principal parts of the following verbs?

begin, blow, break, choose, come, do, drink, drown, drive, eat, fall, fly, freeze, give, go, grow, know, lie, lay, ride, ring, run, see, set, sit, sing, speak, steal, swim, take, throw, write

Of what are the principal parts of a verb made up? Which principal part needs the verb *have* to express action in the past? Why is it important to know the principal parts of a verb? How is the present participle formed? In what tenses is it used? What are the names of the tenses you have just studied? What action does each express? Take your turn in giving the principal parts of the verbs listed above. What must you remember in using the verb *ought*?

To write in class

Using the list of verbs above, write twenty-five sentences as follows: four using the third person, singular number, past tense; four using the third person, singular number, perfect tense; four using the third person, plural number, present progressive tense; four using the third person, plural number, past progressive tense; four using the first person, singular number, present tense; four using the second person, the past perfect tense. Write one sentence using the verb *ought*. Do not repeat a verb.

Be sure to write sentences, not merely groups of words written in the form of sentences. Begin the first word of each sentence with a capital letter. Punctuate your sentence correctly.

To practice with your class

Exchange your paper for that of a classmate.

Read the paper you now have. Mark any sentences in which you think a verb form has been incorrectly used. When you are called on, read the sentences as you think they should be written. Listen while others read their papers to see whether you think the verb forms are correct.

When your paper is returned, correct any errors. If you need more practice, turn to Exercise II A, on page 210.

3. Using the Future Tense Correctly

To read to yourself and remember

The future tense is formed by using *shall* or *will* and the first principal part of the verb. The simple future tense expresses action that is going to take place in the future. *The sun will rise at six o'clock.*

Future Tense

Singular	Plural
I shall give	We shall give
You will give	
She, he, it will give	They will give

When you wish to express an action that will be going on in the future, you use the future progressive form. It is formed by using *shall be* or *will be* and the present participle. *The sun will be rising at six o'clock.*

Future Progressive Form

I shall be giving	We shall be giving
You will be giving	
She, he, or it will be giving	They will be giving

When you wish to say that something will have been completed at some time in the future, you use the future perfect tense. *The sun will have risen at six-thirty.*

Future Perfect Tense

Singular	Plural
I shall have given	We shall have given
You will have given	
She, he, or it will have given	They will have given

Notice that in these three tenses *shall* is used in the first person and *will* in the second and third persons.

When a promise is made or a consent is given, you should use *will* with the first person and *shall* with the second and third persons.

Future Tense
(for promise or consent)

Singular	Plural
I will give	We will give
You shall give	You shall give
She, he, or it shall give	They shall give

In using the future, you must always decide exactly what you mean before you put your idea into words.

When you say, "I will keep my word," you mean, "I promise to keep my word," or, "I am willing to keep my word."

When you say, "I shall keep my word," you mean merely, "In the future you will see that I keep my word."

When you say, "You shall keep your word," or "He shall keep his word," you mean, "I will see to it that you keep your word," or "I will see to it that he keeps his word."

In which of the following sentences should you use *shall* and in which *will* to express the idea given?

1. I (expect to) go to the game on Saturday.

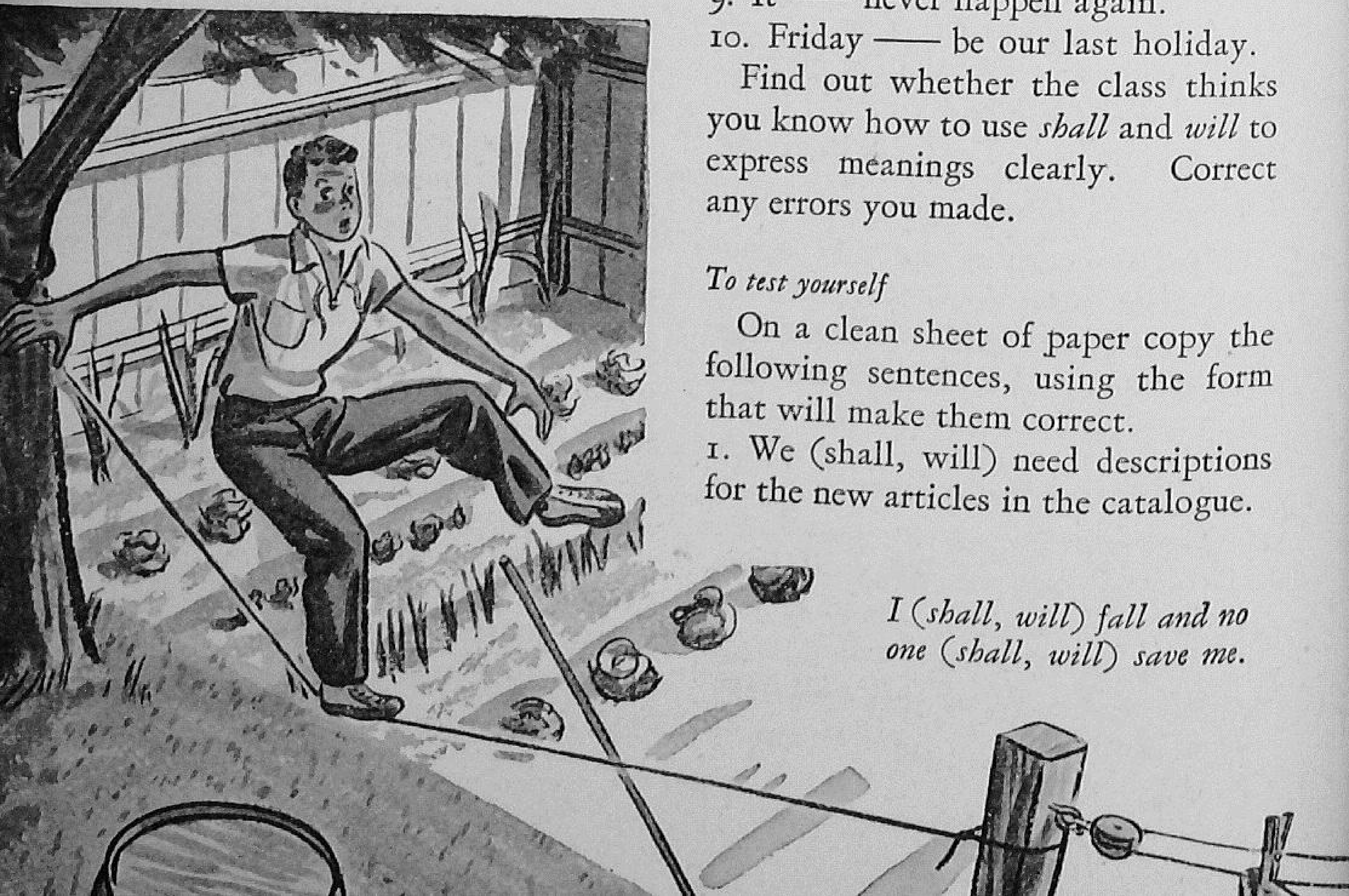
2. I (promise to) go to the game on Saturday.
3. He (   ) go to the game on Saturday. (I suppose that he is going.)
4. He (   ) go to the game on Saturday. (I promise to make him go.)
5. You (   ) go to the game on Saturday. (I promise to make or let you go.)
6. You (   ) go to the game on Saturday. (I suppose that you are going.)

To discuss in class

What tense do you use to express an action that will be completed day after tomorrow? How is that tense formed?

With what pronouns do you use *shall* to express the idea of something that is going to happen in the future?

With what pronoun do you use *shall* to promise or consent to have something happen in the future?



Help your class to decide how the blanks in the six sentences above should be filled.

To read aloud or write in class

Fill the blanks in the sentences below with *shall* or *will* and tell what the sentence means.

1. We —— reach the theater in time for the news reel.
2. You —— not be disappointed; we all liked the picture.
3. They —— have their dessert, even if we have to wait an hour for them.
4. I —— gladly help you
5. I —— be late tonight no matter how hard I try to be punctual.
6. He —— be disappointed, if he misses the first inning.
7. You —— meet her, if you start now.
8. I —— find him waiting patiently.
9. It —— never happen again.
10. Friday —— be our last holiday.

Find out whether the class thinks you know how to use *shall* and *will* to express meanings clearly. Correct any errors you made.

To test yourself

On a clean sheet of paper copy the following sentences, using the form that will make them correct.

1. We (shall, will) need descriptions for the new articles in the catalogue.

I (shall, will) fall and no one (shall, will) save me.

2. Most of our customers (shall, will) read them carefully.
3. They (had ought, ought) to study the descriptions carefully (hadn't, oughtn't) they?
4. They (shall, will) be disappointed, if they cannot get a clear idea from the descriptions.
5. Each of you (had ought, ought) to do (his, their) part.
6. You (shall, will) help us greatly by reading those already written.
7. The first ten pages is (all the farther, as far as) the work has been completed.
8. The lack of pictures (shall, will) make the catalogue less attractive this year.
9. They (shall, will) not be disappointed in the quality of the goods, we promise you.
10. They (shall, will) be disappointed in the prices, however.
11. They (hadn't ought, oughtn't) to complain, however, because everyone realizes that costs have increased.
12. No customer (shall, will) be refused a chance to return unsatisfactory goods.
13. All (shall, will) be treated alike.
14. Everyone (had ought, ought) to be satisfied (hadn't, oughtn't) (he, they)?

To correct in class

Listen while others read their choices to see whether you agree. Mark any choices that are different from those the class agrees are correct. Find out whether your form is right or wrong. Take your part in explaining whether a choice indicates a promise or a consent or merely a statement of what will probably occur. For more practice, turn to Exercise II B, on page 211.

More Practice

I

A. Copy the following passage, capitalizing and punctuating it correctly. Correct any other errors you find.

You had ought as you look up at the balcony of st mark's cathedral and the four bronze horses to remember that they once adorned the arch of nero they were sent by constantine to constantinople and brought to venice in 1204 napoleon carried the horses to paris and set them on his arch of triumph after his downfall they were moved back to italy in august, 1914, they were took to rome and housed in the court of the venetian palace after the armistice in 1918 they were once more reestablished where they now stand looking down on st mark's square and the pigeons perhaps the ancestors of these pigeons eat from the hand of petrarch himself.

B. List the pronominal, or possessive, adjectives that you find in Exercise I A. Tell what word each modifies.

C. In the following passage list the indefinite pronouns; tell how each is used in the sentence in which it stands. Then choose the correct form of the pronouns in parentheses; tell in each case why you chose the form you did.

All listened attentively, (his, their) ears drinking in the adventures of the returned correspondent. Some were awed by (his, their) recollections of this man as a disembodied voice. Each hoped (he, they) would not miss a word. A few fidgeted in (his, their) desire to hear better. One tiptoed to stand in the side aisle, (his, their) wraps across (his, their) arm. Nobody turned (his, their) head to watch this interruption. One could have heard (his, their) neighbor's heart beat, if (he, they) had not (himself, themselves) been too intent to notice anything but the speaker's words.

II

A. 1. Rewrite the following paragraph, using the correct tenses to describe the action as if it were taking place now.

The statue of Perseus with Medusa's head Cellini made of bronze. He builds a special type of furnace and (sit, sat, set) it beneath the smelting pot. He filled the pot with chunks of copper, bronze, and alloy and connects it by channels with the mould for the statue. The channels could be opened and closed quickly. At first the metals do not liquefy. The metal was being ruined. He sends for half a ton of dry oak. Then the melting mass began to clarify. It flashes in the terrific heat. Cellini called for a loaf of tin weighing sixty pounds and cast it into the brew. The fuel and

the stirring with iron bars hastened the process of liquefying. All of a sudden there came a crash and mighty roar. Finally the great noise and light had ceased, we will become less dazed. We perceive a leak in the furnace. It had exploded and the bronze will escape. Hastily he opens the mouths of his moulds, but the metal did not run readily. He will understand the difficulty shortly. The alloy had been consumed by the great heat. He sent for all his pewter plates and dishes and trays. These were in number about three hundred. He had cast them into the openings of the channels and the rest into the pot. They will be sufficient. The metal has become beautifully liquid and the mould will have filled.

2. Rewrite Exercise A 1, using tenses that will describe the scene as having taken place in the past.

B. Fill the blanks in the following sentences with *shall* or *will*. Tell in each case exactly what meaning is thus given to the sentences.

1. You —— be hungry after the game.
2. You —— have apple pie and ice cream for dessert.
3. We —— not mind getting you a heavy dinner.
4. It —— be little enough to do for a hero.
5. They —— gladly help us.
6. They —— be paid for their work, however, I promise.
7. We —— stay as long as we can without endangering dinner.
8. We —— be proud of you and we —— dislike to miss a single play.
9. However, you and your friends —— need hot hearty food.
10. We —— enjoy seeing you eat almost as much as seeing you play.

I have escaped, but I (shall, will) return for Mike.

For Study and Better Reading

1. Using Your Ability to Find the Central Thought When You Take Notes

To read to yourself

When you read to find material for a report or any other type of work, you often need to make notes. To get a clear idea of what the author said, find the central thought of a passage and group under it the important details. In this way when you organize your notes, you have before you an orderly arrangement of ideas and you can see what each important detail adds to the central thought. It is not necessary to state the details or even the central thought in sentences, although many persons prefer to use sentences.

Compare the notes that Jack took and that Mary took on paragraphs 3, 4, and 5 on page 182.

JACK'S NOTES

Endocrine glands
- Seven in number
- Scattered through body
- Occur singly or in pairs
- Secrete hormones
- Keep chemical balance of body

Thyroxin
- A hormone
- Secreted by thyroid
- Prevents idiocy

Iodine
- Important ingredient of thyroxin
- Lack may cause goiter
- Can be supplied in water or salt

MARY'S NOTES

Glands
- Location
- Use

Thyroxin
- Where created
- Use

Iodine
- Found in hormone
- Description
- Danger of lack
- How supplied

From his notes Jack wrote the following report:

The endocrine glands are found in different parts of the body. There are seven of them. Some are found in pairs. Their work is to produce chemical substances called hormones. The hormones help to keep a proper chemical balance in the body.

One hormone is called thyroxin. It is produced by the thyroid gland. Just the right amount of thyroxin in the body prevents a person from becoming an idiot.

Thyroxin is made up of several substances, one of which is iodine. Although iodine is found in most places, there are localities in which it is very scarce. Persons who live where there is little iodine are likely to have goiters. The thyroid glands have to

work so hard in the attempt to make use of any iodine they can get that they become enlarged. In such places a little iodine can be put in the reservoirs, or the salt sold can have iodine added to it. Either of these precautions will prevent goiter.

Mary wrote:

The body has several glands. They are located in different parts of the body and have many uses. Thyroxin is created by a gland. It is used to prevent idiocy. Iodine is found in a hormone, and also in many areas. Lack of iodine is dangerous. It should be drunk in water or eaten in salt.

1. Which notes are vague or too general?
2. From which set of notes would it be easier to write an accurate report?
3. Which of these reports is the more accurate?
4. What are the errors that were made in the inaccurate report?

To discuss in class

Help your class to answer the questions that you have been answering for yourself. What does this discussion suggest to you about taking notes?

To write in class

Select from pages 181–184 a paragraph for which you did not in that lesson find the central thought and details. On a clean sheet of paper write the topic of the paragraph in a word or phrase. Under the central thought list the important details. Close your book. From these notes write a brief report of what the paragraph said.

To discuss and correct in class

If you are asked to do so, write your notes on the board. If someone else is asked to write his notes, watch carefully to see whether he includes more or fewer details than you used. Help the class to decide what ideas it is necessary to include and how fully they should be expressed.

Read your report, if you are called on, and find out whether the class thinks it is accurate. If the class thinks your report is inaccurate, find out whether your error came from inaccurate notes or notes that are too vague and general.

Correct your notes and your report before you hand in your paper.

2. Practice in Taking Notes

To read to yourself

Hester read the following paragraphs for her report, Tests for Drivers.

"The man being tested sits at the wheel of a dummy car. It has the regulation steering wheel, horn, pedals, gearshifting lever, and accelerator. He looks through a windshield and over the top of a dummy hood, but instead of seeing a roadway, his gaze enters a miniature stage about four feet wide, two feet high, and three feet deep. Across the front of

the stage several inches from the floor is a quarter-inch iron bar, and to this bar is fixed a toy automobile. The driver turns the wheel of the dummy car to the right, and behold, the toy car moves along the bar to the right. He finds that he can move the toy back and forth along the bar at will.

"The floor of the stage consists of an endless leather belt operated by a special electric motor. On the belt is painted a country road with trees, fences, barns, houses, filling stations, and railroad tracks. The road winds, branches, comes to intersections, goes straight; it does, in fact, about everything that an actual road can do. Since the belt moves from the back to the front of the stage, it passes under the toy car, giving the same effect as if the toy car were passing over the road. Part of the task for the person taking the test is to *steer* in such a manner that the toy car will be directly over the right side of the road as the road moves under.

"If all one had to watch were the road and the steering, it would not be so difficult a test. But that is by no means all. At the back of the stage such signs as 'Slow down and sound horn at 6,' 'Take road to left at 8,' and 'Observe railroad at 4' appear in rotation, and corresponding numbers, which represent road signs, are painted along the side of the road. One must follow these directions and one must also observe a small Stop-and-Go signal situated at the top of the stage.

"But still I have not fully described the unusual contrivance. The speed with which the road moves is determined by the pressure the driver puts on the accelerator. And as he shifts gears from low to high, the road speeds up, giving, of course, the illusion that the toy car speeds up.

"Thus the person taking the test must keep the toy car over the right side of the road as it winds through the make-believe countryside. He must observe the Stop-and-Go light at the top of the stage and follow the directional signs at the rear. Such errors as not heeding the signals and signs are counted by the examiner, who sits in the driving seat of the dummy car with the driver. An automatic check is made of the driver's ability to keep the toy car in the road by silver springs suspended from the bottom of the car, which make contact with copper lugs set at short intervals on the road. If he gets off the road, contact is not made. As one who has taken this test, permit me to say that it is not easy.

"But its scientific worth has been demonstrated. The alert, capable, observant, quick, cool driver comes through with the best record almost invariably, and these are the characteristics found in the best and safest drivers on our highways. In fact, higher correlations are obtained between the score for this test and actual accident records than between employer's ratings after several years' service and the records. In other words, it is a more accurate test than actual driving for several years."

Hester took the following notes:

Driver sits in dummy car facing small stage
Stage has endless belt which tests steering
Signs at back of stage test driver's ability to follow directions
Driver can increase or decrease speed
Errors are checked by examiner and automatic device
Test has been proved more reliable than records of actual driving

Are there any errors of fact in Hester's notes? What should Hester have done to make her notes more useful to herself?

To discuss in class

Help your class to answer the questions above.

Point out at least two items in Hester's notes that suggest she may not have understood what she read. With the help of the class explain how the driver demonstrates his ability to steer.

To write in class

On a clean sheet of paper take simple, clear notes that will enable you two weeks from now to give an accurate, clear report on this passage. (Use, if you like, Hester's main heads. Rephrase any that you think should be changed.) Close your book.

To discuss in class

Exchange your notes for those of a classmate. Read to yourself the notes you now have. Be ready when you are called on to explain why you think the notes you have are good or how you think they should be improved. Listen when your notes are discussed to see whether the class thinks you know how to make clear and accurate notes.

3. To Prove That You Understand What You Read

To answer and discuss in class

Help your class to answer the following questions:

1. If you were told that a lever on the steering post of an automobile corresponded to the gearshift in an older model, would you decide that the lever served the same purpose as the gearshift, that the two are totally unlike in purpose, that the lever was an inconvenience, or that the car with the lever was less expensive than the one with a gearshift?

2. If someone told you that he had fixed the handle of a hammer, would he mean that he had mended the handle, had made a new handle, had ruined the handle, or had made it fast to the head of the hammer?

3. If you observe a rule, do you break it, enact it, forget it, or obey it?

4. If Laurel Road intersects Maple Street, does Laurel Road meet Maple Street and stop, does it cross Maple Street, does it run parallel to Maple Street, does it

Street, or does it divide the length of Maple Street into two equal parts?

5. If a machine is said to consist of two wheels and an axle, is it made up chiefly of these objects? Do these objects form only a small part of the machine? Is it made up of other objects exclusive of these? Is it driven by steam?

6. Is a contrivance a patent, a blueprint, a discussion, or an appliance?

7. Is an automatic action one that is controlled by will, one that is self-acting, one that is slow in response, one that is undesirable?

8. If a man is invariably on time, is he sometimes late, frequently early, always punctual, or occasionally ill-tempered?

9. If a ball is suspended by a rubber thread, is it stopped from bounding, hung by the rubber string, higher than the string, lighter than the string?

To write by yourself

For each italicized word in the passage that follows find in the list below a word that means nearly the same. Copy the paragraph, substituting the words you have chosen for the italicized words.

When the tests for (1) *eyesight* are finished, the (2) *investigator* can (3) *decide* with a fair degree of (4) *correctness* whether the (5) *applicant* can see well enough to drive safely. But eyesight is not all there is to the physical (6) *characteristics* of a safe driver. Strength of (7) *grasp* is important because of the (8) *force* required to hold an automobile in the road in case of a blow-out or to (9) *deflect* the car from a collision. Drivers of trucks and busses need strong hands to steer their heavy (10) *vehicles* in emergency even though ordinary management may be relatively easy.

1. sight
   view
   perception
   seeing
   vision

2. examiner
   pupil
   beginner
   driver
   man

3. guess
   hope
   imagine
   determine
   work

4. complacency
   probability
   hope
   error
   accuracy

5. candidate
   man
   assistant
   failure
   success

6. traits
   manner
   handicaps
   obstacles
   attributes

7. power
   grip
   purpose
   understanding
   eyesight

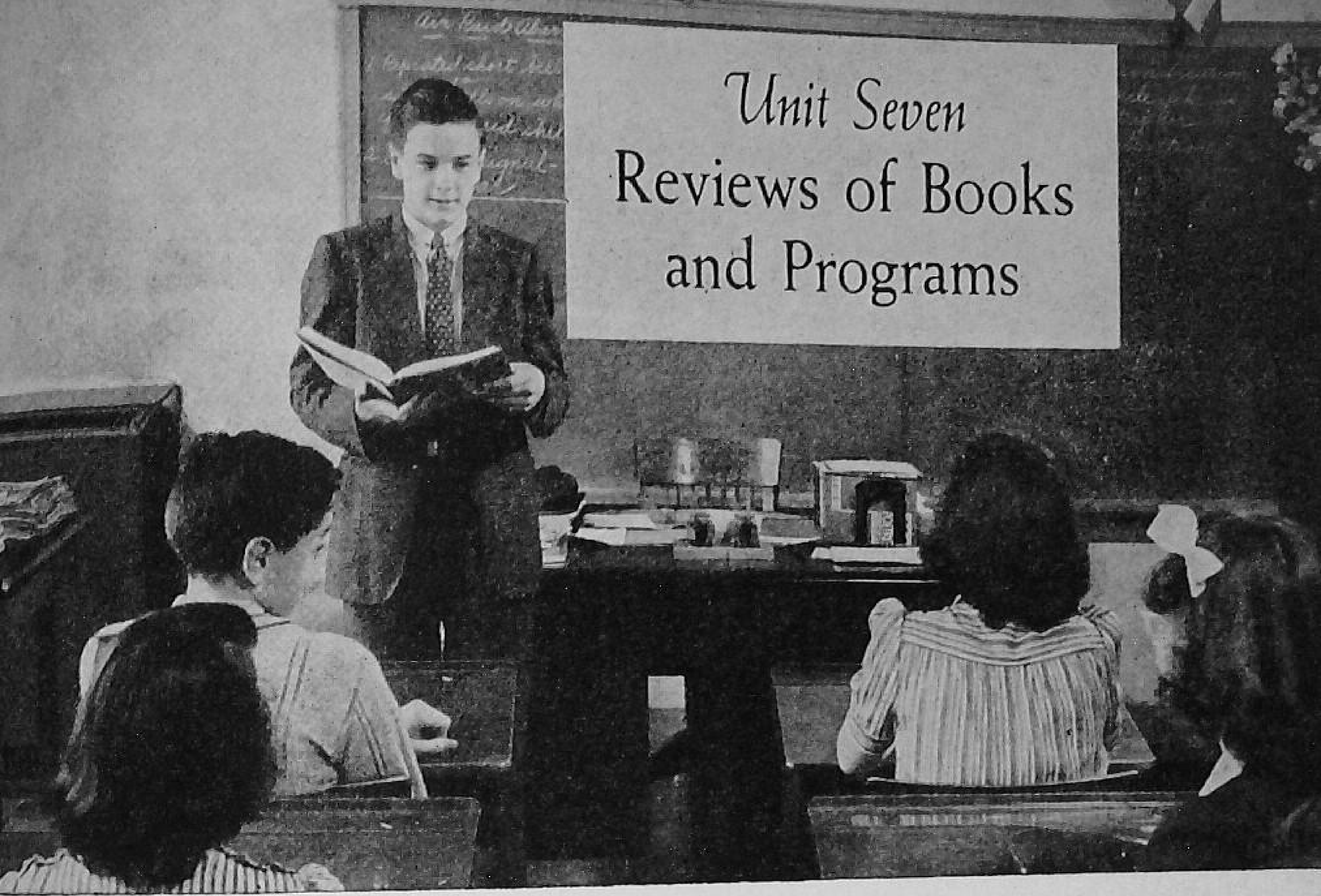
8. power
   courage
   determination
   haste
   judgment

9. avoid
   prevent
   encourage
   ease
   swerve

10. conveyances
    carriages
    gigs
    sloops
    engines

To discuss in class

Check your paper while your teacher or a classmate reads the correct words. If you made a different choice in any case, find out whether it is really wrong and why. What words do you need to look up in the dictionary?



CHAPTER NINETEEN

Interesting Others in Books and Programs

1. Planning How to Interest Others in a Book

To write by yourself

When you hear a friend say, "I've been reading a fascinating book," what questions do you want answered? What do you want to know about the book so that you can decide whether or not to read it? On a clean sheet of paper write the questions which you would ask, numbering each question.

To read to yourself

Here is what Ray said about a book that he had read. Is it a good report? Why?

I have just read *Adrift on an Ice-Pan*, a little book by Sir Wilfred Grenfell, the great doctor of Labrador. My father told me to read it because he had once heard Dr. Grenfell tell this thrilling story of his experiences.

Dr. Grenfell started out one morning late in April in 1908 to operate on a man who was very ill. With his dog train he had to cross the ice on a bay in Labrador. The ice, warmed by the sun, gave way. He and his dogs were plunged into the squashy ice and freezing water. At last he cleverly got himself and his dogs on a tiny floe of ice. There were very few people living along the shore of the bay, and he wondered how he could be rescued. The rest of the story is about his ex-

periences during the night, the way in which, without any wood, he made a flagpole and a flag, and the manner in which he was at last rescued.

I like the story because it is true and because it tells about a great man and his wonderful dogs. There are good pictures of both Dr. Grenfell and his dogs. The book also contains a little story of Grenfell's life and a story by one of the men who rescued him.

I own the book and shall be glad to lend it to anyone.

Here is what Julia said about a book she had read. Is her report better than Ray's?

I have been reading a book with a funny name. I chose it because the librarian said it was exciting, and I like exciting stories. The story tells about a young man who had a lot of adventures in France. He fought duels and joined a company of players. His father was a very bad man who had adopted him. A lot of things happen to him in the story. Once a riot happens in the theater. I wish that I could have seen it. There is also a love story in the book. I liked it.

Anyone who likes a good story should read this book.

To discuss and carry out with your class

As you are asked to do so, read the list of questions which you would want answered by a person who tells about a book. Then help your class write seven rules that a person should follow in telling about a book so that others may decide whether or not they would like to read it.

You and other members of the class will write these directions on the blackboard as your teacher directs.

Help your class answer these questions about the remarks which Ray and Julia made:

1. Which person told enough about his book so that you could get it from the library?
2. Which person told when and where the story happened?
3. From which report did you learn most about the people in the story?
4. Did either person tell enough about the story so that you could form a clear idea of whether you would like to read it? Did both writers express an opinion about the story and a reason for the opinion?
5. Did either person mention any facts about the book that told you what you would find besides the story?
6. Did either writer seem to be as much interested in telling about himself as about the books? Does the use of *I* too many times take your attention from what is being said about the story?
7. Would you know clearly from either report where you could get the book if you should want to read it?

If these questions suggest any additions to the rules which have been written, add them. When you think that your list is complete, turn to pages 343, 344 to see whether any suggestions have been omitted.

Making plans together

If your teacher asks you to do so,

copy into your notebook the suggestions the class worked out for telling about a book. Then with the aid of your teacher plan a book-recommending period for the next lesson. Your teacher will ask you and other members of your class to suggest the titles of books about which you

would like to talk. Try to suggest a book not mentioned by other members of your class, so that you can learn about as many books as possible. Decide what to tell about that book in the next class period.

2. Telling about a Book or Short Story Which You Have Enjoyed

To write and practice by yourself

Look over quickly if possible the book or story about which you are going to tell. Write what you intend to tell about the book you chose in Lesson 1. Remember that your talk will be more interesting if your sentences are not all alike. Try to make them different in length and arrangement. When you have finished, read what you have written until you are thoroughly familiar with the facts that you want to present. Then try telling about your book or story without looking at your paper and especially without saying *and so*, *and*, *um*, or *ah* between your sentences. Practice talking to the furniture in your room as if it were the class. Listen to your voice. Are you trying to make it pleasing? Are you standing erect but at ease? If you have the book or magazine, are you practicing showing it to the class?

Trying to interest others

When you are asked to do so, tell about your book or story. Try to look at your classmates as you talk to them. Look just above their heads if necessary but not at the floor. Notice whether all in the room are hearing you. Don't be afraid to be enthusiastic about your story.

Listen while others tell about the books they read. If your teacher directs you to do so, write down titles of books and stories that you would like to read. Think what questions you would like to ask about any book discussed.

Discussing what has been said

After the reports have been given, take your part in helping your class to discuss these questions:

1. Which books or stories told about would you like to read?
2. Do you want to read them because they tell about something that you already like?
3. Did the person telling about a story interest you in something new to you?
4. Which reports were most interestingly given?
5. Did any reports tell so much about the story that you have no curiosity to learn more?
6. Did anyone know so little about his story that he did not name characters or tell about them clearly?
7. If you were to vote on books and stories to be listed for class reading,

which would you choose, even though you yourself might not care for the book or story?

8. After your papers have been handed in, which do you think your teacher might keep as suggestions for those who are looking for books or stories to read?

9. What books that you have read would you like to read again? Why?

10. What books have you read that have suggested something that you would like to do later in your life?

11. What characters in books that you have read have seemed people whom you would like to resemble in life?

3. Thinking about Motion Pictures

To think over

Why do you go to see motion pictures? What kinds of pictures interest you? What kinds do you dislike? Do you think that motion pictures show life as it really is? Are any of your ideas about the way to act or dress influenced by pictures which you have seen?

To write by yourself

Write a list of questions which you would ask a person who tells you that he has just seen an interesting motion picture. Number each question and begin each question at the left margin of your paper so that you can easily refer to it in class.

To discuss with your class

When you are called on, read the list of questions which you have written. Then with the other members of your class, make a list of questions which the class thinks will, when answered, produce all the information that will help a person decide whether or not to go to see a given moving picture. After the questions have been decided on, help your class to write a set of suggestions to be followed in telling about a motion picture. If your teacher directs, take your turn in helping to write these suggestions on the blackboard. Be sure to state each suggestion in a sentence. When you have finished, you may turn to page 344 to check your suggestions.

To help you think more clearly about pictures which you see, answer the following questions in a game of *Do You Believe It?*

1. Do stories of western adventure seem to you like real life? Why? Can you cite from one such picture seen recently something that would seldom happen in real life? If you were to work on a ranch, would you expect life to be like what you saw in the picture? What might go on that is not shown in the picture?

2. Probably you have seen a mystery picture in which policemen and detectives are shown. Do all detectives and policemen wear their hats and smoke cigars at all times? Did the picture make the life of a policeman

seem real? Are the policemen in pictures real persons, or do most of them seem alike, as if they had been made from the same pattern? Are they alike in real life?

3. Perhaps you have seen a war picture. Did the picture make war seem like a glorious adventure in which the hero had thrilling experiences and always came through safely? Did the picture make you feel that war is a horrible thing, something that we must go through only when we are forced to do so? Did the picture tell you anything about all the sorrow at home when men are lost in battle? Did the picture try to make you have ideas about the enemy?

4. If the picture was of American life, was it the sort of American life that you see every day? Do you think that most people live like the people in the picture? If people in other countries should see the picture, would they get a correct idea of American life?

5. What have you seen in motion pictures which would make you ask, "Do you believe it?"

4. Thinking about Radio Programs

To write by yourself

Make a list of the questions which you would ask about a radio program in order to decide whether you would like to listen to it. Then make a list

Boys and girls broadcasting their own compositions.

of five suggestions which you think should be followed by a person who tells a friend about a radio program. Express your suggestions in good sentences.

To think about by yourself

Turn to the list of questions in the *Do You Believe It?* game at the end of this lesson. Think how you would answer the questions and what radio programs you would refer to in giving reasons for your opinions.

To discuss with your class

Help your class to agree on a set of suggestions which should be followed in telling a friend about a radio program. If your teacher asks you to do so, write on the blackboard the suggestions upon which your class agrees. When you have finished, you may turn to page 344 to see whether any important suggestions are missing from the list.

Then take your part in discussing the following questions suggested for a game of *Do You Believe It?*

1. When radio advertising tells you that some prominent person always uses the advertised product, do you believe it? Why? Suppose that you have listened to four programs about the same sort of product and every one tells you that its own brand of product is the most wonderful in the world, do you believe it? Why?

2. If two radio speakers disagree in telling about what is going to happen in the world, which would you believe? Think back to your work on discussions; what you learned there should help you in deciding what to believe.

3. If a radio character is called "the typical American boy" and yet he is always behaving very foolishly, do you believe that he is typical? Why?

4. If a radio political speech asserts that the speaker's opponent is wrong about everything, would you believe it? Why?

5. When you hear humorists on the radio, do they sound real, just like people whom you meet in everyday life? Which ones seem most natural?

6. What questions of your own would you add to this game of *Do You Believe It?*

Making plans together

As your teacher directs, name some film that you have seen or some radio program that you have heard and would like to tell about. The next lesson will be more interesting if there is a variety of pictures and programs to be discussed.

5. Using What You Have Learned

To do by yourself

Plan and write what you would say in telling about a motion picture or radio program which you have chosen to discuss. Remember that if your

sentences are of different lengths and are different in the way in which they begin, your talk will be more interesting. Try to make your audience see the picture as you saw it. Be as enthusiastic as you can. Then practice giving your remarks so that you will not need to look at your paper.

To tell to your class

When you are asked to do so, tell the class about the motion picture or radio program which you chose. If you are not talking, listen to see what suggestions you can get. Then help your class to decide which talks seemed most interesting and suggest how others can be improved.

★★★ CHAPTER TWENTY ★★★

Recognizing and Using Phrases

1. A Test to See How Well You Remember What You Have Learned

To write by yourself

Head your paper Phrase, Modifies, Use. Then list the prepositional phrases in the following passage; tell what each phrase modifies; tell whether it is used as an adjective or an adverb.

Since my last birthday, I have owned a copy of the *Second Book of Marvels*. It was written by Richard Halliburton. The book tells about the marvels of the ancient world. The first part of the book is a story of the imaginary travels of a little Greek boy, Demetrius. First he visited the Temple of Diana, which was located in Ephesus. He saw also the Colossus on the island of Rhodes and the lighthouse of Pharos This lighthouse was located near Alexandria, a city in Egypt. In Egypt he saw along the Nile the pyramids and the Sphinx. At Knossos on the island of Crete was the Labyrinth. Later this book of travels tells about Timbuctoo, about the beautiful Victoria Falls in Africa, and about the city of Bagdad. The last chapters describe the wonders of India, beautiful beyond imagination.

All the important places in the story are shown in beautiful pictures.

To check with your class

As your teacher or a classmate reads the correct answers, place a check mark on your paper over any error which you have made. How many phrases did you fail to find? What is your score of phrases correctly chosen and told about? If you did not tell correctly the uses of some phrases, find out why you made errors.

Your teacher will ask, "How many made no errors? How many made only one error?" and so on until half of the class have answered. If you did not stand in the upper half of the class, try to improve your ability by means of the next review lesson.

2. Recognizing Prepositional Phrases and Their Use

To study by yourself

In the sentence *In a few seconds the airplane of the leader, first among those of the squadron, passed directly over us*, there are five prepositional phrases. Can you find them? What are the prepositions? What word is the object of each preposition? What word does each phrase modify? What word in the sentence does *first* tell about? What part of speech is *first*?

A phrase is a group of words which does not contain a subject and a predicate and which is used as a single word would be used.

As you study phrases, you will notice that a phrase is named for the kind of word with which it begins. A prepositional phrase begins with a preposition.

A preposition is a word used to show the connection between a noun or a pronoun and some other word in the sentence.

The noun or pronoun which is connected to some other word in the sentence by a preposition is called the object of the preposition.

A prepositional phrase is used as an adjective when it modifies a noun or a pronoun. It is used as an adverb when it modifies a verb, an adjective, or another adverb.

You have been used to recognizing as prepositions such words as *after, about, in, like, on, of, near, beneath, beside, since, until, with*.

Some words ending in *ing* also are prepositions. Those frequently seen and heard are *concerning, considering, during, excepting, notwithstanding, regarding*.

There are also some common compound or *phrasal prepositions: according to, because of, instead of, in spite of, on account of*, and others. If you find one of these groups, remember that the whole group of words (a phrase) is used as one word (a preposition).

To write by yourself

Head your paper Phrase, Preposition, Object, Modifies, Use. List all prepositional phrases in the sentences below and give the other required information in the proper columns.

1. During part of his journey through the wilderness he traveled according to an old map.
2. At first he found the map reliable in information about main trails through the forest.
3. Later in his journey no main trails were shown on the map.
4. Then he depended upon his compass.
5. With its aid he made his way beneath giant trees and through the mass of jungle growth.
6. Notwithstanding his difficulties he came upon the Mossob River.
7. This flowed beside the village near the coast of the sea.
8. No white man excepting himself had ever seen this village.

9. Many men had heard rumors concerning its wealth.
10. Within three days he saw the village on a small plateau above him.

To discuss in class

When you are asked to discuss a sentence, tell what phrases you found and give about each the information which you have written down. If you find that you have omitted any phrases or have made errors, correct your paper. Be sure that you understand why you were wrong.

To test yourself

Head your paper as you did in preparation of the last exercise. Then write down each prepositional phrase in the sentences below and give the required information about each.

1. Men in the village knew the explorer because of his previous visit.
2. They gathered around him eager for presents.
3. From his pack he took strings of beads and bright pieces of metal.
4. These he distributed to the villagers according to the rank of each man.

To check your work

As your teacher or a classmate reads the correct phrases and the other information about each phrase, check any errors. Correct your errors without erasing and hand in your paper. For more practice, turn to Exercise I A, on page 241.

3. Learning about Infinitives and Infinitive Phrases

To learn by yourself

Read the following sentences and think how each italicized group of words is used.

This is the book *to use.*
He came *to visit.*
To play is fun.
His desire is *to fly.*
He wants *to go.*

The phrase *to use* tells about *book*; therefore it is used as an adjective. *To visit* modifies *came*, telling *why*; therefore the phrase is used as an adverb. *To play* is the subject of *is.* The subject of a sentence is a word or phrase used as a noun; therefore *to play* is used as a noun. *To fly* stands after the verb and means the same as the subject; therefore *to fly* is used as a predicate nominative. *To go* is used as direct object of *wants*, just as *book* would be in the sentence *He wants a book.*

With what word does each of these phrases begin? If you should see the words *use*, *see*, *play*, *fly*, and *go* alone, what part of speech would you call them?

An infinitive is a verbal (form made from a verb) usually beginning with the word to.

You will find that infinitives appear in these forms:

to send	to be sent
to have sent	to have been sent

Can you now make up the infinitives of the verb *call*?

Because an infinitive is a form made from a verb, any modifier which it has is an adverb. Also like a verb an infinitive may have an object, an indirect object, or a predicate nominative or adjective. Read the following sentences:

This is the book to use now. *Now* modifies *to use* and is therefore called an adverb. *To use now* is the complete infinitive phrase, modifying *book*. *Book* is a predicate nominative after *is*.

He came to see me. *Me* is the object of *to see*. *To see me* is the complete infinitive phrase, modifying *came*.

When you are listing an infinitive phrase, give the infinitive and all the words which belong with it.

To write by yourself

Head your paper Infinitive Phrase, Use, Part of Speech. Then list each infinitive phrase in the following sentences. Tell what the phrase modifies, or whether it is a subject, object, or predicate nominative. Then tell what part of speech it is — adjective, adverb, or noun. A phrase used as subject, object, or predicate nominative is a noun.

Example: The man to be sent desires to leave immediately.

Phrase	Use	Part of Speech
to be sent	modifies *man*	adjective
to leave immediately	direct object	noun

1. The questions to be asked are contributed by the audience.
2. To ask clear questions seems difficult for most people.
3. Everyone seems eager to submit a question.
4. Some people in the audience always want to shout the answer.
5. The announcer places in a basket the questions to be used.
6. Then a person comes on the stage to try his skill.
7. Many contestants seem to be nervous.
8. Their attempts to answer are often amusing to the audience.
9. Perhaps many people listen to be amused.
10. Not long ago I went on the stage to try my skill.
11. The question to be answered was taken from the basket.
12. I tried not to be nervous. (With what words does *not* belong?)
13. To win even a dollar would be thrilling.
14. My opportunity to answer did not come.
15. The program ended before my turn to try came.
16. I tried very hard not to show my disappointment.

To check with your class

Give the phrase, tell its use, and tell what part of speech it is when you are asked to do so. If you made an error on your paper, find out why you were wrong. When the work which you have prepared has been discussed, help your class to point out the infini-

tive in each phrase. If there are other words in the phrase, tell how each is used.

To test yourself

Help your class to answer the questions asked at the beginning of this lesson. Head your paper Infinitive, Use, Part of Speech. Then list the infinitive phrases in the following sentences and give the required information about each.

1. You should try to go immediately.
2. He has been sent to find the materials to use.
3. Books to interest me are easy to find.
4. The directions to be read proved difficult to follow.
5. To cut the lawn was the job to be done.

To check your work

As your teacher or a classmate reads the correct phrases and the information about them, check errors if you find any on your paper. Make corrections without erasing and hand in your work. For more practice, turn to Exercise I B, page 241.

4. Learning about Participles and Participial Phrases

To learn by yourself

Look at the italicized words and phrases in the following sentences. What part of speech does each modify?

A *blinding* light was turned on us.

The light was *blinding*.

Those *sitting in the third row* will please stand.

A boy *named Peter* remained in his seat.

The other boys, *having stood up*, again sat down.

Blinding in the first sentence modifies the noun *light*. In the second sentence *blinding* is a predicate adjective modifying *light*. *Sitting in the third row* modifies the pronoun *those*. *Named Peter* modifies *boy*. *Having stood up* modifies *boys*.

As what part of speech is each of these words or phrases used? What part of speech would you name the words *blind*, *sit*, *name*, *stand*?

You can see now that

A participle is a verbal (form made from a verb) used as an adjective.

You will find that participles have these forms:

sending	being sent	
having sent	having been sent	sent

Notice that the last form is the last principal part of the verb.

Can you give all the participle forms of the verb *call* and *use*?

Remember that a participle, like an infinitive, is a verbal. It can be modified by an adverb or a phrase used as an adverb. It can take an object, an indirect object, or a predicate nominative or predicate adjective. All words

which belong with the participle are part of the phrase.

To write by yourself

Head your paper Participial Phrase, Participle, Word Modified. (Be sure that you look carefully at the words *participle* and *participial*, so that you spell them correctly.) Then list all the participial phrases that you find in the following sentences. After the phrase write the participle alone and then the word which the phrase modifies. If you find only a participle standing before a noun and used like any other adjective, list it under the head Participle.

1. The orchestra playing on the program is one liked by many people whom I know.
2. Being a lover of swing music, I often listen to it.
3. Critics, having listened to many orchestras, consider this one of the leading orchestras in the country.
4. A man named Arthur Blank built the orchestra.
5. Having become ill, this leader turned the organization over to the present leader, a man called Bascom.
6. His arrangements, being very popular, are often imitated.
7. To one knowing music these imitations seem pitiful.
8. Some people listening to them seem to like them.
9. I find that the rhythm kept by most of the imitators is startlingly poor.
10. The tones produced by some of the players are really painful.
11. Swing harmonies should be pleasing.
12. The harmonies in pieces arranged by Bascom are delightful.

To discuss with your class

What is a participle? What are the participial forms of the verbs *call* and *see*? What words besides a participle may be included in a participial phrase? Can a participle be used alone? If it is, where does it usually stand, before or after the word which it modifies? Look at sentences 2 and 5. If a participial phrase begins a sentence, what part of the sentence does it modify? How do you spell *participle*? How do you spell *participial*?

Take your turn in naming the participles in the sentences and in telling how each participle or participial phrase is used.

If your teacher asks you to do so, examine each participial phrase and tell how each word which depends upon the participle is used.

To test yourself

Using the same headings which you used on your prepared paper, list the participial phrases and participles in the following sentences and tell how each is used.

1. Few people traveling the road ever see a place called Lost Valley.
2. Knowing the spot well, I have often visited it.
3. A row of trees called The Sentinels runs across the valley.
4. A few houses, almost hidden by these trees, can next be seen.

5. Rising smoke from the chimneys wavers in a gentle breeze blowing across the valley.

To check your work

As the correct list of phrases, participles, and their uses is read by your classmate or your teacher, check your errors. Make corrections without erasing and hand in your paper.

For more practice, turn to Exercise I C, on page 239.

5. Recognizing Gerunds and Gerund Phrases

To read to yourself

Skating is good exercise.
I prefer *coasting*.
Solving that problem seemed easy.
My job was *cooking the meals*.
I had finished *eating my dinner*.
Being the leader was fun.

From what part of speech are the words *skating*, *coasting*, *solving*, *cooking*, *eating*, and *being* formed? Each of these words is a noun, the name of an action. These nouns are called *gerunds*.

> ***A gerund is a verbal* (form made from a verb) *noun*.**

How can gerunds or gerund phrases be used? You can see that in the first sentence *skating* is the subject. In the second *coasting* is the direct object. In the third sentence *solving that problem* is the subject. In the fourth sentence *cooking the meals* stands after the verb and means the same as *job*; therefore the phrase is used as a predicate nominative. *Eating my dinner* is the direct object of the verb *finished*. *Being the leader* is the subject of the verb *was*.

A gerund, being made from a verb, can be modified by an adverb and can take an object, indirect object, predicate nominative, or predicate adjective. In which of the sentences above do the gerunds take direct objects? In which sentence is a gerund followed by a predicate nominative?

Often a gerund or gerund phrase is used as the object of a preposition.

This is the water for *drinking*.
He was rewarded for *saving her*.

Gerunds and gerund phrases may have these forms:

sending	being sent
having sent	having been sent

You will notice that these forms are like the same four forms of the participle. If the form is used as a *participle*, however, it is always an *adjective*.

What are the gerund forms of *call*, *make*, and *take*?

You have learned that a gerund is a *noun*. In the sentence *We have good swimming here*, what does *good* modify? Since a gerund is a noun, it can be modified by an adjective. However, since it is also a verbal, it can be modified by words telling how, why, when, or where — adverbs.

In the sentence above, *here* tells where and is an adverb.

To write by yourself

Head your paper Gerund Phrase, Gerund, Use. List all gerund phrases under the proper heading. Next list the gerund in the phrase. Then tell the use of the phrase. If a gerund is used alone, without any other words depending upon it, list it under Gerund and tell its use.

1. Reading seemed fun to my friend Harold.
2. He enjoyed reading.
3. Especially he liked reading biographies.
4. Reading novels seemed to him wasting time.
5. His special pastime was reading biographies of scientists.
6. By reading DeKruif's *Microbe Hunters* he learned about scientists' work in discovering certain germs.
7. Imitating Edison always appealed to him.
8. Once he won a prize by naming Edison's inventions.
9. Inventing articles did not, however, prevent his studying.
10. Winning prizes for mastering science led him toward seeking more knowledge.
11. Upon his having learned science thoroughly, he obtained an excellent position.

To discuss in class

What is a gerund? What is the difference between a gerund and a participle? What words make up a gerund phrase? By what two parts of speech can a gerund be modified? Why?

As you are asked to do so, name the phrases which you have found, tell the gerund in each, and the use of the phrase. Listen carefully when others are telling about what they found. Correct your paper if you find errors, but be sure to learn why you were wrong.

If your teacher directs you to do so, take the gerund phrases one by one and tell how each word in the phrase is used.

To test yourself

Head your paper as you did before, and list each gerund phrase and gerund in the following sentences and the use of each.

1. Finding no one at home disappointed her.
2. She did enjoy eating a piece of cake and drinking a glass of milk.
3. Their going away without her seemed very unkind.
4. Her greatest fault was being late in reaching home.
5. The family plan for punishing her was leaving her alone.
6. Being late was no fun now.
7. She did not at all enjoy being left alone.
8. Her arriving promptly next time would be more certain.

To check your work

As correct answers are read by your teacher or a classmate, check your errors. Make corrections without erasing and hand in your paper. For more practice, turn to Exercise I D, on page 242.

*** CHAPTER TWENTY-ONE ***

Using Prepositions, Pronouns with Prepositions, and Phrases Correctly

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

In reporting on a book called *Thrift in Wartime*, Rachel gave the following information. As you read, decide how you would fill each of the numbered blanks.

_1_ (This, These) kind of book would be worth reading even if the chapter called "Thrift in School" were _2_ (all the farther, as far as) you read. In this _3_ (kind of, kind of a) book _4_ (they have, there are) a number of suggestions that I am _5_ (almost, most) sure we could use. I think they are _6_ (real, really) valuable. Soiled sheets of paper can be taken _7_ (off of, off, from off) the top of a pile and used for scratch paper. Many pupils can find plenty of scratch paper _8_ (at, to) home. A tray could be kept on a table and any half-used paper collected by pupils could be put _9_ (in, into) it. Instead of dividing it _10_ (among, between) the members of the class, each pupil could take some when he needs it. There were several other _11_ (kind of, rather) good ideas not very different _12_ (from, than) this _13_ (kind of, kind of a) suggestion. Stores can often supply scratch paper from their waste barrels. Some schools elect committees that call _14_ (at, by) certain stores _15_ (almost, most) every Saturday _16_ (at, at about) five o'clock. The pupils are allowed to take any paper that has been put _17_ (in, into) the waste barrels. These barrels are often _18_ (some place, somewhere) _19_ (in back of, behind) the store. By digging _20_ (in, into) the rubbish pupils often find _21_ (rather, kind of) large sheets of paper that have been taken _22_ (off, off of, from off) the top of carefully packed articles. Perhaps we can think of many more ways of saving paper _23_ (beside, besides) these that I have given you from the book. _24_ (This, These) kind of suggestion will _25_ (teach, learn) us to be thrifty in more important ways.

To discuss in class

Help your class to decide which word you should use to fill each blank. Be sure to ask questions if you think any form chosen by the class is incorrect.

To write by yourself or to read aloud

Down the left margin of your paper place numbers to correspond with

those in Rachel's report. After each number place the word or words which will fill the blank correctly. As you do so, prepare to tell the class why you chose each word. If your teacher prefers, read the sentences, supplying the correct forms.

As your teacher or a classmate reads the words which you should have listed, check any errors which you have made, and hand in your paper without making any changes.

2. Choosing Correct Prepositions and Correct Cases

To read to yourself

If you made a perfect score on the test in Lesson 1, your teacher may ask you to write twenty sentences in which you leave blanks that should be filled by *at, by; between, among; at, to; from, than; off, off of, off from; behind, in back of; at, at about; in, into; beside, besides; as far as, all the farther; they have, there are; teach, learn.* Write sentences, not merely groups of words written in the form of sentences. Begin the first word of each sentence with a capital letter. Punctuate your sentences correctly.

If you did not make a perfect score, learn the following rules about prepositions.

Certain prepositions that are frequently misused need special attention.

1. Use *at* not *by* when you speak of visiting or stopping in a place.

Right: I stopped at my friend's home on Burlingame Boulevard

Wrong: I stopped by my friend's home on Burlingame Boulevard

2. Use *between* with two, *among* with more than two.

Right: We shared the cake among us three.

Right: We shared the cake between us two.

Wrong: We shared the cake between us four.

3. When you speak of being somewhere, use *at* not *to*.

Right: They were at the meeting.

Wrong: They were to the meeting.

4. Use *from* not *than* after *different*.

Right: This kite is different from mine.

Wrong: This kite is different than mine.

5. Use the preposition *off* alone; do not add *of* or *from*.

Right: Jane took the jar off the shelf.

Wrong: Jane took the jar off of (or off from) the shelf.

6. Say *behind* not *in back of*.

Right: We looked behind the boxes.

Wrong: We looked in back of the boxes.

7. Use *at* or *about* with words of time, not *at about*.

Right: The bell rang at five o'clock.
The bell rang about five o'clock.

Wrong: The bell rang at about five o'clock.

8. Use *in* when you are inside. Use *into* when you go inside.

Right: The man was in the house.
The man went into the house.

Wrong: The man went in the house.

9. Use *beside* as a preposition not *besides*.

Right: I sat beside him.

Wrong: I sat besides him.

10. Do not use *on* after the verb *blame*.

Right: They blamed him for this.

Wrong: They blamed this on him.

11. Do not add useless words.

Right: They covered the plants.

Wrong: They covered the plants over.

Right: The meeting was over.

Wrong: The meeting was over with.

Right: Where were you?

Wrong: Where were you to?
Where is he at?

12. With the verb *meet* do not use the prepositions *up* and *with*.

Right: They met him.

Wrong: They met up with him.

You know that the accusative, or objective, case must be used as the object of a preposition or as a direct object of a verb. The nominative case must be used as a subject or a predicate nominative. A pronoun should not be used to repeat the subject, as in *John and I we went. John and I went* is correct. You will review your knowledge of the use of pronouns in the following exercise.

To write by yourself

Number your paper to correspond with the numbers of the blanks in the following sentences heard in discussions of books, pictures, and programs. After each number place the word which you choose to fill the blank. Then practice reading the sentences to yourself, using the correct words.

1. _1_ (He and I, Him and me) _2_ (we, no pronoun) like the same kind of books and always share our books _3_ (between, among) _4_ (we, us).

2. This program, which begins _5_ (at, at about) nine o'clock, _6_ (it, no pronoun) is very popular _7_ (between, among) _8_ (they, them) and their friends.

3. The station _9_ (it, no pronoun) went _10_ (off, off of, off from) the air _11_ (about, at about) half past eight while my brother and _12_ (I, me) were listening.

4. Last night we were _13_ (to, at) the station and went _14_ (in, into) two of the studios. We _15_ (met, met up with) one of the announcers. He gave permission to Harry and _16_ (I, me) to speak into a microphone after the program was _17_ (over, over with) _18_ (at, at about) ten o'clock.

5. I found this old book _19_ (in back of, behind) some new books _20_ (in, into) the library. It seemed different _21_ (than, from) most books I had seen. The librarian _22_ (she, no pronoun) told Agnes and _23_ (I, me) that it had been printed two hundred years ago.

6. Last night we stopped _24_ (at, by) the library. While we were _25_ (to, at) a meeting there, we sat _26_ (beside, besides) your mother.

John sat 27 (behind, in back of) us.

7. Where were 28 (you, you to) last night? Did you like the film in the theater where you 29 (were, were at)? Did you 30 (blame the crime on the correct person, blame the correct person for the crime)?

8. When I saw the first part of the picture, I 31 (blamed the crime on the cook, blamed the cook for the crime).

9. The review seemed so good to Helen and 32 (I, me) that when she 33 (met, met up with) me we stopped 34 (by, at) the lending library and got the book. The clerk found it 35 (behind, in back of) some other books 36 (beside, besides) her desk.

10. 37 (We, Us) girls all think that *The Giant Swing* is the best story that we have read. All of 38 (we, us) are passing the book 39 (between, among) 40 (we, us).

11. I have never before 41 (met, met up with) a person like this in a story and I never thought of 42 (blaming the accident on him, blaming him for the accident).

12. The film showed how the men went 43 (in, into) the jungle and gathered the bark 44 (off, off of, off from) the trees.

13. I was 45 (to, at) that theater last night with 46 (they, them) and their friends. They 47 (met, met up with) us just as we were going in.

To discuss in class

Read the sentences correctly if you are asked to do so. Check your paper as others read. Correct your errors.

To test yourself

If you made a perfect score on the exercise, write ten sentences in which there is a choice of pronouns or prepositions. These may be used for practice by other members of your class as your teacher directs.

If you did not make a perfect score, write two sentences using correctly each pronoun or preposition which you did not use correctly.

To check your work

When you are asked to do so, read your sentences to see whether the class agrees that you have not made errors. For more practice, turn to Exercise II A, on page 242.

3. Placing Prepositional Phrases Correctly and Making Subject and Verb Agree

To read to yourself

What did the writers of the following sentences say, and what did they mean?

My father wants someone to work in our store with experience.

Bill is a good person to know in more than one way.

Last Friday we learned about playing golf in school.

Wouldn't the writers have made

their meaning clearer if they had arranged the sentences as follows?

My father wants someone with experience to work in our store.

In more than one way Bill is a good person to know.

Last Friday in school we learned about playing golf.

Prepositional phrases must be so placed in sentences that they link clearly with the words which they modify.

Look at the phrases which have been moved so that they begin the last three sentences. What word in the sentence does each phrase modify? Prepositional phrases used as adverbs can often be used to begin a sentence if you find them awkward when they are placed at the end of the sentence.

What is wrong with these sentences?

Every one of the pupils in the three rooms are going.

Not a lamp in all the buildings in the three towns have been lighted.

If prepositional phrases come between the subject and the verb, you must be careful to remember the subject and make the verb agree with it.

To write by yourself

Rewrite the following passage. Rearrange sentences in which phrases seem to be linked with the wrong word. Correct any errors in tenses.

I have been reading *The Lively Lady* by Kenneth Roberts during the past week. It is the story of a young American, Richard Nason, who was the captain of a privateer at the time of the War of 1812. Richard captures and destroys many British vessels with his small but efficient crew. He buys a larger ship which he names *The Lively Lady* by means of the riches from the captured cargoes. Nason and his crew are captured by the British and sent to Dartmoor Prison in England before long.

Nason spends over half a year before he escapes in this grim prison. However, he is returned to the prison after he has been captured in a short time. The picture of Dartmoor Prison is the most interesting part of the story in my estimation. The prison was surrounded by two walls. There were small bells strung on wires on top of these walls. The least touch would set them ringing if someone should try to climb over. There were seven prison buildings for a thousand men in each within these walls. The prisoners lived in huge rooms and could wander around. There were food and drink shops operated by the prisoners. There was even a theater where plays were given by prisoners in one building.

Nason was released from Dartmoor and got back to his own country after about a year.

The Lively Lady is a very interesting story.

Place numbers on your paper to correspond with the numbers of the blanks in the following sentences. After each number write the verb which you choose to fill the blanks.

1. Nearly every one of the pupils in the

two classes __1__ (seem, seems) to want to use the dictionary at the same time.

2. Some of us in our class __2__ (have, has) been trying to think of a plan for buying another dictionary.

3. At our last class meeting only one person among all the members of the class __3__ (weren't, wasn't) in favor of trying to buy one.

4. One of the girls __4__ (have, has) proposed holding a candy sale to get the money.

5. Very few of the pupils in the room __5__ (was, were) in favor of this idea.

6. Some said that one of the school rules __6__ (forbid, forbids) selling articles in the schoolroom.

7. Everybody in the group of boys and girls __7__ (was, were) wondering what to do.

8. Then the chairman asked, "__8__ (Has, Have) anyone a suggestion?"

9. Then Harry Post said, "Let's have a two-cents-a-week box. There __9__ (is, are) forty pupils in this room. If each one of us __10__ (put, puts) two cents a week into a box, we can buy our dictionary in ten weeks."

10. Now all of us __11__ (have, has) adopted his suggestion.

To discuss with your class

As you are asked to do so, read a part of the book report which you have rewritten. Tell which sentences you have changed and why you have done so. When the class has decided which should be changed, make any necessary corrections on your paper.

Then take your turn in reading the sentences, choosing the correct verb. Correct your paper if you have made any errors.

To test yourself

Number your paper to correspond with the numbers of the following sentences. After each number, place the correct form of the verb to be used in the sentence. If any sentence contains a phrase which should be put at the beginning of the sentence, write down the phrase also.

1. Not one of the men in the towns —— (have, has) favored having motion pictures at the Fourth of July celebration next Monday during the past week.

2. Every one of the books that I want to read —— (have, has) been borrowed by someone.

3. One of the characters —— (have, has) found refuge with a group of traveling players within a short time.

4. Nobody among all these people —— (find, finds) the correct solution to the mystery during the whole evening.

5. Just this one book in the three collections —— (is, are) worth more than a dollar.

6. There —— (have, has) never been anyone in my group who likes orchestra music except me.

7. Only one of these books —— (has, have) been bought by our library.

8. All of the people in the theater —— (don't, doesn't) like pictures of this kind.

9. Every one of the books on the shelves —— (was, were) moved during the search with great care.

10. One of the prison buildings even —— (have, has) a small theater to our surprise.

To check your work

As your teacher or one of your classmates reads the correct answers, cross out incorrect forms which you have written and write the correct ones above. Hand in your paper. For more practice, turn to Exercise II B, on page 243.

4. Using Correctly Phrases Containing Verbals

To read to yourself

Notice the following sentences:

1. Sitting by the fireplace, I was reading in comfort.

2. To produce this play, the actors must work hard.

3. By reading rapidly, I soon finished the book.

In the first sentence, what word tells who is sitting by the fireplace? In the second sentence, what word tells who is going to produce the play? In the third sentence, what word tells who is reading? What part of the sentence is each of the words which you have chosen?

Now read these sentences:

1. Waiting for the bus, the accident was unavoidable.

2. To make a good report, the book must be carefully read.

3. By following the directions, the cake was soon made.

What word in the first sentence tells who was waiting? What word in the second sentence tells who is to make the report? Is there a word in the third sentence which tells who is following the directions?

You probably have seen that each phrase in the first group of sentences tells about the subject of the sentence. In the second group of sentences there is no word in any sentence which the phrase at the beginning tells about. This error is called a dangling participle. You have noticed also that all the phrases which begin the sentences in both groups contain verbals.

If a phrase containing a verbal (infinitive, participle, or gerund) is used at the beginning of the sentence, the phrase must tell about something done by the subject of the sentence.

The second group of sentences should have been written as follows:

1. Waiting for the bus, we saw that the accident was unavoidable.

2. To make a good report, one must read the book carefully.

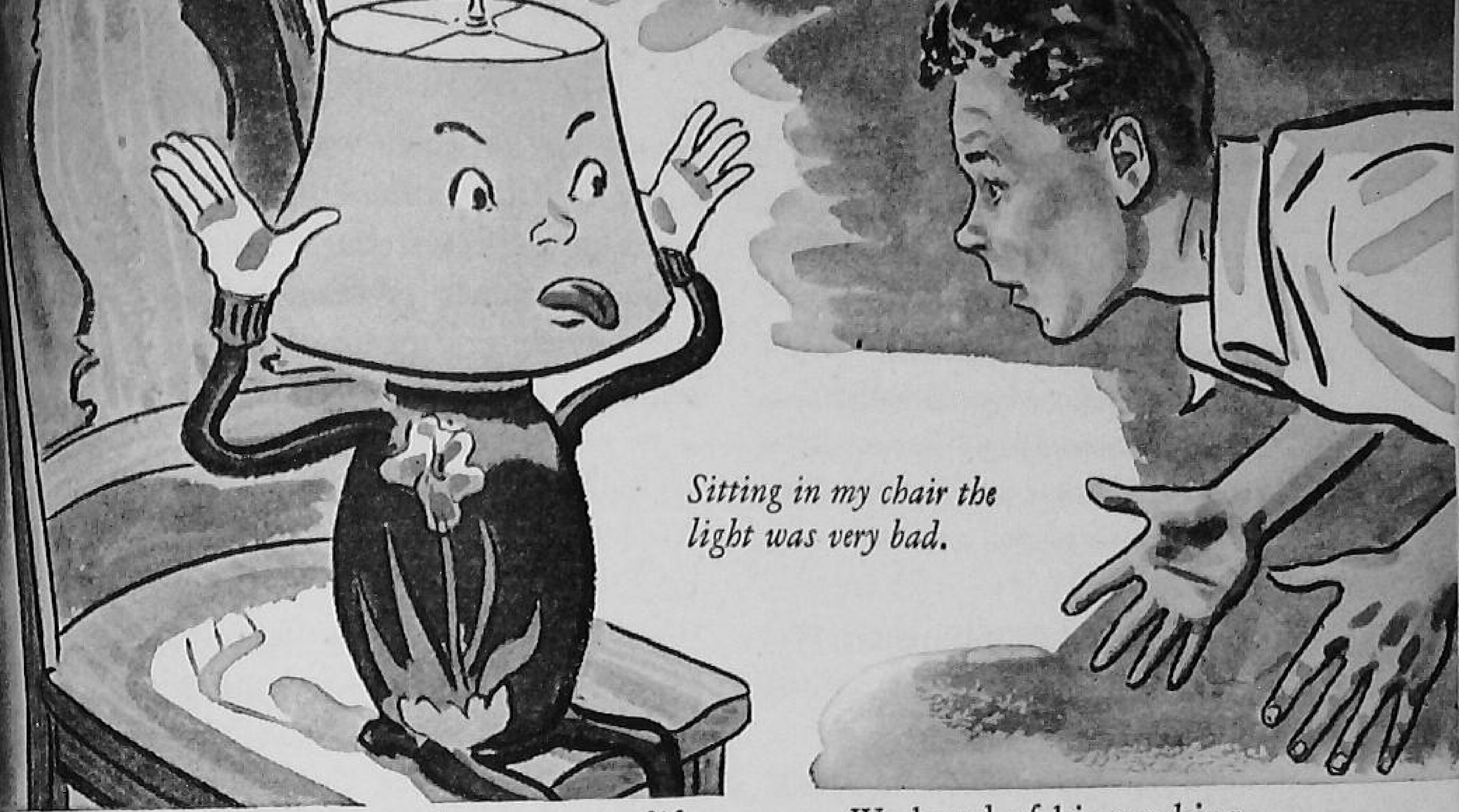
3. By following the directions, we soon made the cake.

Now the sentences are arranged so that the verbal in each phrase at the beginning of a sentence tells about something done by the subject.

Read this sentence:

The directions were carelessly given, making them very hard to follow.

What word in the sentence tells what did the *making*? Of course, you will not find the word because there



Sitting in my chair the light was very bad.

is no word for *making* to modify.

The sentence must be rewritten so that *making* is not used. Try this arrangement:

Because the directions were carelessly given, they were very hard to follow.

Do not use a participle which does not modify a noun or pronoun.

Notice the two following sentences:

1. To accurately solve the problem, he worked carefully.

2. To solve the problem accurately, he worked carefully.

In sentence 1 the adverb *accurately* has been placed between the word *to* and the rest of the infinitive *solve*. Placing the adverb in this position divides the infinitive *to solve* and results in a *split infinitive*. Sentence 2 is correctly arranged.

Do not use an adverb between any of the words in an infinitive.

Now read these sentences containing gerunds:

1. We heard of him working.

2. We heard of his working.

3. They approved of Julia being elected chairman.

4. They approved of Julia's being elected chairman.

In these sentences the pronoun modifies the gerund *working*, and the noun modifies the gerund *being elected*. The possessive form of a noun or pronoun must be used as an adjective. Sentences 1 and 3 are incorrect; sentences 2 and 4 are correct.

The possessive form of a noun or pronoun must always be used to modify a gerund. It stands before the gerund.

To write by yourself

Some of the following sentences are incorrectly written.

If a sentence begins with a phrase containing a verbal, be sure that the phrase tells about the subject of the sentence. If it does not, begin a sentence with the phrase, and then rewrite the rest of the sentence as was done in the examples above.

If you find near the end of a sentence a phrase beginning with a participle, be sure that the participle modifies a word already in the sentence. If it does not, rewrite the sentence. Choose between the forms in parentheses.

Two of the sentences are correct. What two rules that you have studied will help you to identify them?

1. Listening to the radio, the report about (Jerry, Jerry's) discovering the fire was heard by us.
2. Coming to us, our tickets were taken by the conductor.
3. To act well, careful training is needed by a person.
4. By searching carefully, the record of (Peter's, Peter) discovering the mine was found.
5. The light was dim, making it hard to read about (him, his) coming.
6. Sitting in the doorway, we saw him coming up the walk.
7. Rising quickly, the house was swept away by the river.
8. (To quickly learn the game, To learn the game quickly), one must practice constantly.
9. Having written these sentences, we had finished our work.
10. The horse was badly (ride, rode, ridden), causing him to stumble.

To check your judgment

As you are asked to do so, read the sentences which you have rearranged. Tell what sentences you believe do not need to be changed and why. If you have not rearranged any sentence correctly, rewrite it on your paper.

To test what you have learned

Nine of the following ten sentences need to be rewritten. If you think that a sentence is correct, write the word Correct after the number of the sentence. Rewrite the others.

1. Following the path, the old house was soon seen by all of us.
2. The suit was made of poor cloth, causing it to wear out quickly.
3. To easily build a good campfire, dry wood must be used by the camper.
4. The boys entered the room, stamping their feet as they came in.
5. Before entering the temple, shoes must be removed by everyone.
6. The men talked about Mr. Brown being elected.
7. Having lost my money, my lunch could not be bought.
8. The shoes were dried on a radiator, causing the soles to crack.
9. On opening the door, the room was found full of smoke.
10. To quickly discover the fire, all the closet doors were opened.

To check your work

As your teacher or a classmate reads the correct answers, check any sentence of yours which is not like the one read. If you see that you have made an error, make the correction above what you have written. If you think that your sentence is correct, ask permission to read it so that your teacher or classmates can tell you whether they do or do not agree with you. For more practice, turn to Exercise II C, on page 243.

More Practice

I

A. Head your paper Phrase, Preposition, Object, Modifies, Use. List all the prepositional phrases in the sentences below and give the other required information.

1. On one evening, in forbidden hours Tom and East were in the Hall.
2. They occupied the seats before the fire and nearest to the door.
3. Diggs was sprawled before the fire.
4. He was busy with a copy of verses.
5. East and Tom were chatting together in whispers by the light of the fire and mending an old bat with patient care.
6. Presently a step came on the stair.
7. They listened for an instant.
8. Instead of the expected master the newcomer was clearly one of their own number.
9. In a moment the door swung open and in walked the bully Flashman.
10. According to the book *Tom Brown's School Days*, the events of the next few moments were very interesting.

B. Head your paper Infinitive, Use, Part of Speech. Then list each infinitive phrase in the following sentences, tell its use, and then tell as what part of speech it is used.

1. To discover the nest in the top of a tall fir took some time.
2. Their next job was to climb.
3. To accomplish this, they first strapped on climbing irons.
4. The tree was very difficult to climb.
5. Martin tried to dig in his irons, but the bark was too weak.
6. He vainly tried to hold on.
7. To get a better start, he wanted to stand on Tom's shoulders.
8. Tom clung to the tree to steady himself; Martin climbed up.
9. The limb to be reached was still too high for him to grasp.
10. He jumped to clutch it.

C. Head your paper Participial Phrase, Participle, Word Modified. List each participial phrase in the sentences below, the participle in the phrase, and the word which the phrase modifies.

1. Grasping the limb and swinging his legs, Martin dug his iron into the tree.
2. Then working the other iron into the bark, he could reach up to another limb jutting out higher up.
3. Gripping this, he moved up first one leg and then the other.
4. Swinging his arm up, he caught another limb growing higher.
5. Hauling and tugging, he at last got his feet on the lowest branch.
6. From then on, stepping up and up, he soon reached the nest.
7. Having looked over the eggs carefully, he lifted one cautiously.
8. He then looked down at the ground lying far below.
9. Popping the egg into his mouth, he started down.
10. On the lowest branch he hesitated, looking downward doubtfully.

D. Head your paper Gerund Phrase, Gerund, Use. Then list the gerund phrases, the gerund in each phrase, and the use of each phrase. If you find only a gerund without other words depending on it, list it under Gerund and tell its use.

1. Jumping was out of the question.
2. Looking down made him dizzy.
3. He tried clasping the tree.
4. Hugging it firmly was impossible.
5. The only method was hanging from the lowest limb and dropping.
6. Sitting down on the lowest limb was easy.
7. Then he tried lowering himself and hanging by his hands.
8. Dropping now was necessary, and he dropped.
9. Hitting the sod did not hurt him.
10. Keeping the egg unbroken had proved impossible.

II

A. Number your paper to correspond to the numbers of the blanks in the following sentences. After each number write the word which you choose to fill the blank. If your teacher prefers, you may read the sentences aloud.

1. __1__ (You and me, You and I) agree that __2__ (this, these) kind of picture is __3__ (kind of, rather) different __4__ (than, from) most that __5__ (we, us) two have seen.
2. Our friends __6__ (they, no pronoun) often stop __7__ (by, at) this theater and go __8__ (in, into) the lobby.
3. __9__ (They have, There are) pictures in the lobby of scenes from plays that are coming soon.
4. Where __10__ (were you, were you to) last night? Were you __11__ (at, to) home?
5. I did not like the __12__ (kind of, kind of a) picture at the theater where I __13__ (was, was at), and Betty and __14__ (I, me) came out __15__ (at, about, at about) nine o'clock.
6. We stopped __16__ (by, at) Morley's and had a soda __17__ (rather, kind of) different __18__ (than, from) any we had tried before.
7. John Hurley __19__ (he, no pronoun) came from __20__ (behind, in back of) the counter and talked to __21__ (she, her) and __22__ (I, me) while he sat __23__ (beside, besides) us.
8. He took a new magazine __24__ (off of, off, off from) the shelf and showed it to __25__ (she and I, her and me).
9. We bought it to pass around __26__ (between, among) our friends when we should __27__ (meet, meet up with) them at a __28__ (kind of, kind of a) party.
10. We got __29__ (off from, off of, off) the trolley car near our corner.
11. That was __30__ (all the farther, as far as) we got before we saw a man go __31__ (in, into) our house.
12. __32__ (Beside, Besides) we were a little scared.
13. Betty was __33__ (almost, most) as surprised as I.
14. His appearance seemed strange to her and __34__ (I, me); we hadn't seen him __35__ (any place, anywhere) before.

15. We waited 36 (behind, in back of) the bushes until he had come out and (ride, rode, ridden) away in a car.
16. Betty went 37 (in, into) the house with me and spent the night with my sister and 38 (I, me).
17. 39 (This, These) kind of evening was very different 40 (than, from) what 41 (she and I, her and me) had expected when we were 42 (at, to) the party.
18. 43 (Beside, Besides) 44 (we, us) two only father was at home.
19. He asked us if the evening was now 45 (over, over with) and said that he would like to 46 (teach, learn) us to come home earlier.
20. We told him about meeting 47 (with, up with) John.

B. Practice reading the following sentences, making the correct choice of verbs in parentheses. Rearrange any sentence in which a phrase does not connect clearly with the word which it should modify.

1. No one among all our friends —— (have, has) solved the puzzle.
2. One of the characters in these stories —— (don't, doesn't) seem real.
3. The missing one of the visiting parties —— (were, was) found in one of the rooms with great difficulty.
4. Everyone among the people visiting this building —— (have, has) written his name in a book for the past year.
5. There —— (have, has) been many people from foreign lands.
6. Several of them —— (has, have) written comments about the building.
7. All of the visitors to the house —— (don't doesn't) sign their names in English in the visitor's book.
8. Two of the names on one day in the book —— (is, are) written in Russian.
9. One of the persons in a party of three —— (have, has) written in Chinese.
10. Two other members of the party on that day —— (was, were) Turks.

C. Rewrite the following sentences, arranging them so that all verbal phrases are correctly related and making a correct choice of the words in parentheses. If your teacher prefers, you may read them aloud.

1. Having seen the picture, it does not seem unusual to me.
2. Having heard of (him, his) going, our disappointment was great.
3. This dog of mine does not seem (to ever learn, ever to learn) anything.
4. Being very much annoyed, the book was not recommended by me.
5. (To again see the picture, To see the picture again) we had to go to a neighboring town.
6. The program was uninteresting, causing us to turn to something else.
7. (To accurately illustrate a book, To illustrate a book accurately), it must be read carefully by the artist.
8. In reading the program, we learned of (Sam, Sam's) having written the play.
9. Not having been present at the play, the report of (his, him) taking the part was read by us with interest.
10. After me seeing the picture, this bit of history was always thought real by us.

For Study and Better Reading

1. A Test to Find Out How Clearly Your Mind Makes Pictures

To read to yourself

When you are reading books or short stories in a magazine, part of your pleasure comes from turning words into pictures. Read the following passage carefully. As you read, try to make a picture in your mind so that you see what the author was describing.

The open half-door was opened a little farther and secured at that angle for the time. A broad ray of light fell into the garret and showed the workman with an unfinished shoe upon his lap, pausing in his labor. His few common tools and various scraps of leather were at his feet on his bench. He had a white beard, raggedly cut but not very long, a hollow face, and exceedingly bright eyes. The hollowness and thinness of his face would have caused them to look large under his yet dark eyebrows and his confused white hair, though they had been really otherwise; but they were naturally large and looked unnaturally so. His yellow rags of shirt lay open at the throat and showed his body to be withered and worn. He, and his old canvas frock, and his loose stockings, and all his poor tatters of clothes, had in a long seclusion from direct light and air faded to such a dull uniformity of parchment-yellow that it would have been hard to say which was which.

He had put up a hand between his eyes and the light, and the very bones of it seemed transparent. So he sat with a steadfastly vacant gaze, pausing in his work. He never looked at the figure before him without first looking down on this side of himself, then on that as if he had lost the habit of associating place with sound; he never spoke without first wandering in his manner and forgetting to speak.

To write by yourself

Now cover the passage with a piece of paper, and write answers to the following questions:

1. Was the man young or old?
2. Was he sitting or standing?
3. At what had he been working?
4. Was he working in the picture which you saw?
5. Was his beard long?
6. Were his eyebrows the same color as his beard?
7. Were his eyes large, or did they only seem large?
8. What color were his clothes?
9. Were his clothes neatly kept?
10. Did the man's eyes seem accustomed to bright light?
11. There were two other people in the room with him. Did he look at either of them?
12. How did he act when someone spoke to him?

13. Did he often have visitors?

14. Do you get an impression of a prisoner, a hermit, or a man working in a shop?

15. Did you seem to hear any sounds as you were getting the picture?

To discuss with your class

When you are asked to do so, read the answers which you have written. Then try to point out the sentence or phrase in the passage which gives the answer to each question. When differences of opinion arise, refer to the passage to decide who is right. How many members of the class answered all the questions correctly? Is there anything in the passage which gives you any feeling of hate or of pity or of dislike for the man?

2. Trying to See Exactly

To read to yourself

Sometimes people read carelessly, just taking a word or two from the description and then guessing at the rest. Do you read in this manner? Read the following poem. The meanings of words which may trouble you are given below the poem. Make a picture in your mind as you read, but try not to see anything which is not in the words. As you read, you will discover why the poem was so named.

OZYMANDIAS

I met a traveler from an antique land
Who said: "Two vast and trunkless
legs of stone
Stand in the desert. Near them, on
the sand
Half sunk, a shattered visage lies...
And on the pedestal these words appear:
'My name is Ozymandias, king of
kings;
Look on my works, ye Mighty, and
despair.'
Nothing besides remains. Round the
decay
Of that colossal wreck, boundless and
bare,
The lone and level sands stretch far
away."

antique, very old; *vast*, large; *visage*, face; *colossal*, very large; *pedestal*, base.

To write by yourself

The traveler told of something that he had seen. In your own words tell what he saw. Do not include anything that is not told about in the poem. Here is a clue with which to begin. When the traveler said "legs," he meant just what he said. If you can draw, you may make a sketch of what the traveler saw.

To discuss in class

Help your class decide what the traveler said that he saw. Did anyone include things not mentioned in the poem? If so, how did he happen to do so? What do you think once surrounded the object mentioned in the poem? What is there in the poem which answers this question? If you

decide that there once were other objects, what do you think happened to them? What facts that you know in addition to those mentioned in the poem help you to decide? Why was it wrong to add any other objects to this picture? What line answers this question?

3. Using All Your Senses When You Read

To read to yourself

Read the following poem carefully:

Just then a scout came flying,
  All wild with haste and fear;
"To arms! To arms! Sir Consul;
  Lars Porsena is here."
On the low hills to westward
  The consul fixed his eye,
And saw the swarthy storm of dust
  Rise fast along the sky.
And nearer fast and nearer
  Doth the red whirlwind come;
And louder still and still more loud,
  From underneath that rolling cloud,
Is heard the trumpet's war-note proud,
  The trampling and the hum.
And plainly and more plainly
  Now through the gloom appears,
Far to left and far to right,
  In broken gleams of dark-blue light,
The long array of helmets bright,
  The long array of spears.

To write by yourself

Cover the passage and write answers to these questions:

1. What feeling is given to you by the first lines of the poem?
2. As you looked at the picture, what did you see first?
3. Did you picture any color in what you first saw?
4. Did you hear any sounds before you saw any people?
5. What did you see first when people appeared?
6. How did you picture the advancing group, as a long column stretching back into the distance, or as a thin line stretching far to left and right?
7. When you look at the scene in the poem, are you looking down from a hill or across a level space toward a hill?
8. Do you feel any mood as you remember the poem? Does it make you feel peaceful, angry, or what?
9. Did you see anything that was not pictured in the poem? If so, where did you get it? Consider that you have made an error only if you have imagined something that could not possibly fit into this scene.

To discuss with your class

Take your part in answering the questions which have been asked. Refer to specific lines in the poem to support your answers. How many of your answers were correct? How well do you use your senses as you read? Did you build up the picture and the sounds and feelings as you read the poem? Do you think that a reader should do so?

4. Choosing Words to Suit Sounds and Feelings

To write by yourself

Number your paper to correspond with the blanks in the following sentences. From the groups of words below numbered to correspond with the blanks, choose the one which you think best conveys the exact idea necessary for the passage. Write the word after the proper number on your paper.

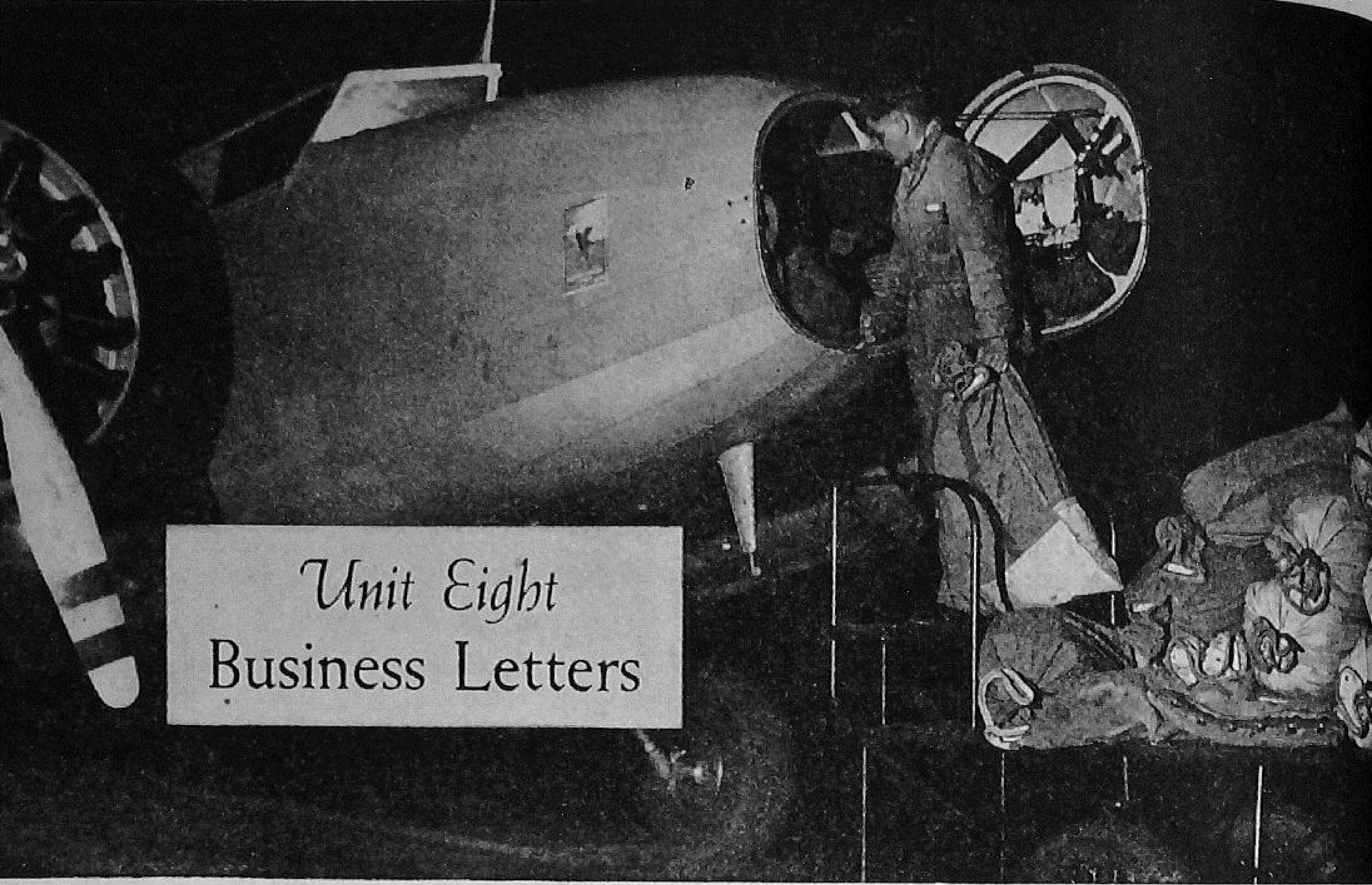
Throughout the night the wind had __1__ around corners __2__ and __3__ through every crack and crevice and sent every loose bit of paper __4__ off. It __5__ up the hats of struggling men and women, who __6__ after their lost headgear and sometimes were __7__ against buildings by sudden and more violent gusts. It __8__ hanging signs to the ground. More than once huge plate glass windows gave way with a __9__ crash and littered the street with __10__ and dangerous fragments.

Then came the snow __11__ along with the gale, whirling in eddies and __12__ along sidewalks and pavements. Automobiles __13__ through the storm, the drivers __14__ anxiously out of the tiny arcs left by swinging windshield wipers. Men on foot pulled their heads into their collars __15__ and pushed against the buffeting storm.

1. whispered, blown, dragged, sung, howled
2. rippled, whizzed, buzzed, whistled, yelped
3. laughed, twittered, squeaked, squealed, whined
4. moving, crawling, whirling, running, sliding
5. took, moved, lifted, hauled, snatched
6. walked, moved, hurried, raced, loafed
7. placed, set, slammed, moved, eased
8. hurled, sent, pushed, helped, lifted
9. noisy, pleasing, roaring, jingling, moaning
10. shuddering, leaping, glistening, blinking, amusing
11. moving, climbing, crawling, slanting, coming
12. going, crawling, slithering, walking, butting
13. raced, moved, danced, crawled, dashed
14. peering, glancing, looking, smiling, yelling
15. ostrich-like, rabbit-like, turtle-like, fishworm-like, dog-like

To compare with your class

As you are asked to do so, read a part of the passage, inserting the words which you have chosen. If differences of opinion arise, think whether the word being discussed is the most exact word which could be chosen. Does it fit with the meaning and mood of the rest of the passage? What does the word mean? When the class has decided on the best words, cross out words which you have chosen incorrectly and write the correct word. Then hand in your paper.



CHAPTER TWENTY-TWO

Writing Business Letters and Telegrams

1. Learning the Parts and the Correct Forms of Business Letters

To read to yourself

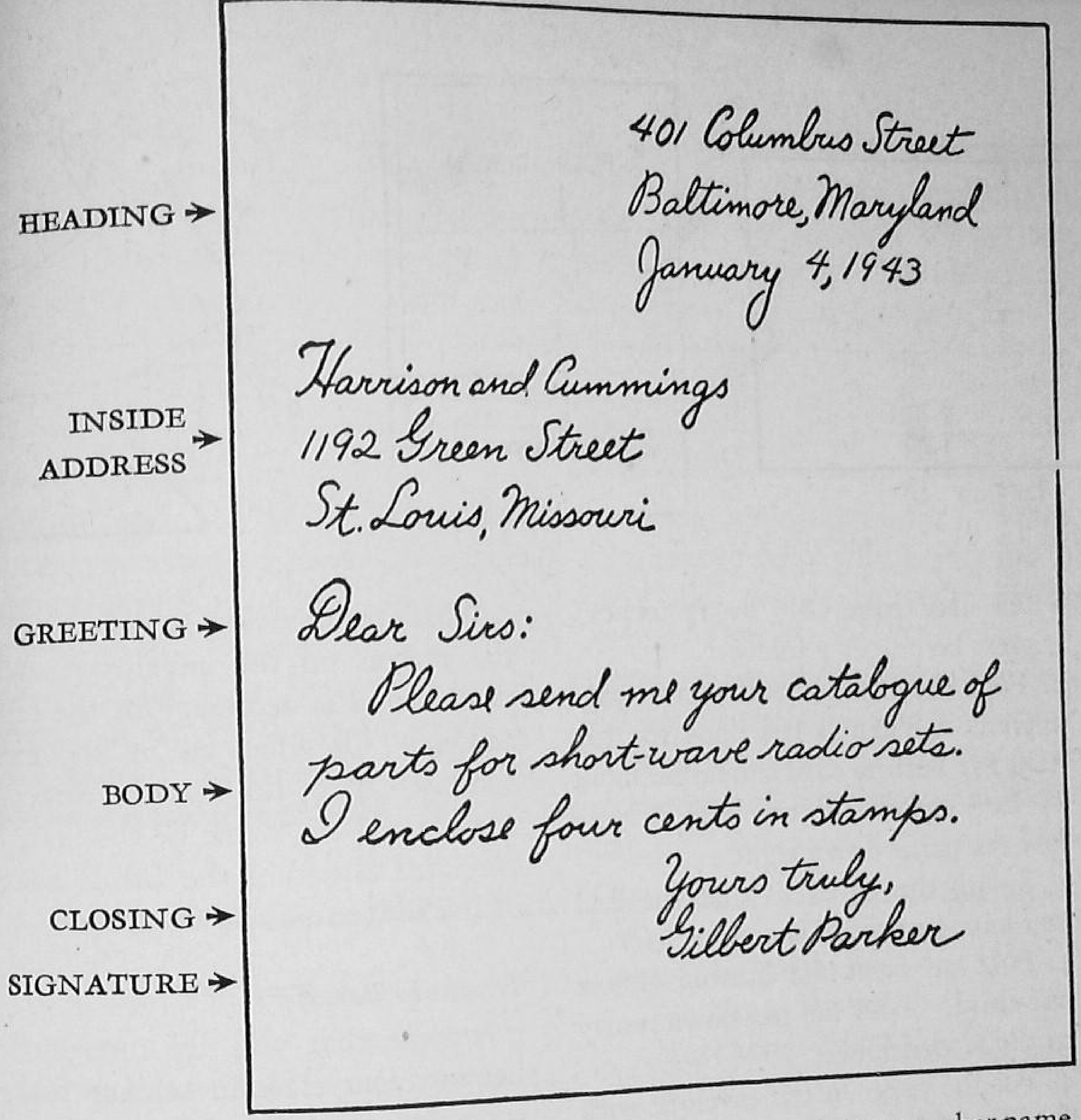
"Gilbert," said Mr. Butler, "if you and I are going to build that short-wave radio set, we must get a catalogue so that we can order the parts. Here is the address of a reliable company. Write for a copy of their latest catalogue. You will need to send four cents in stamps."

Gilbert wrote the letter on page 249.

1. What does the *heading* of a letter contain? What marks of punctuation are necessary in the heading? Which words are capitalized? How does the heading help the person who answers the letter?

2. What does the *inside address* of a business letter contain? Where is a comma necessary? When is a period necessary in the inside address? Which words are capitalized? Sometimes people mail letters in envelopes which they have forgotten to address. How does the inside address help post office authorities? In business offices carbon copies of letters are usually kept in files. How does the inside address help the filing clerk?

3. Which words in the salutation are capitalized? What mark of punctuation is used after the salutation? Is the salutation indented or is it begun at the margin?



401 Columbus Street
Baltimore, Maryland
January 4, 1943

Harrison and Cummings
1192 Green Street
St. Louis, Missouri

Dear Sirs:

Please send me your catalogue of parts for short-wave radio sets. I enclose four cents in stamps.

Yours truly,
Gilbert Parker

4. Are the first lines of paragraphs in the body of the letter indented?
5. Which word in the closing of the letter is capitalized? What mark of punctuation is used after the closing?
6. Why should the signature be easy to read?
7. How is a letter made to look neat on the page, like a framed picture?

In writing any business letter, you should remember that the correct greeting to use in a letter to a firm is *Dear Sirs* or *Gentlemen*. The correct greeting to a man is *Dear Sir*, or you may use his name, *Dear Mr. Harris*.

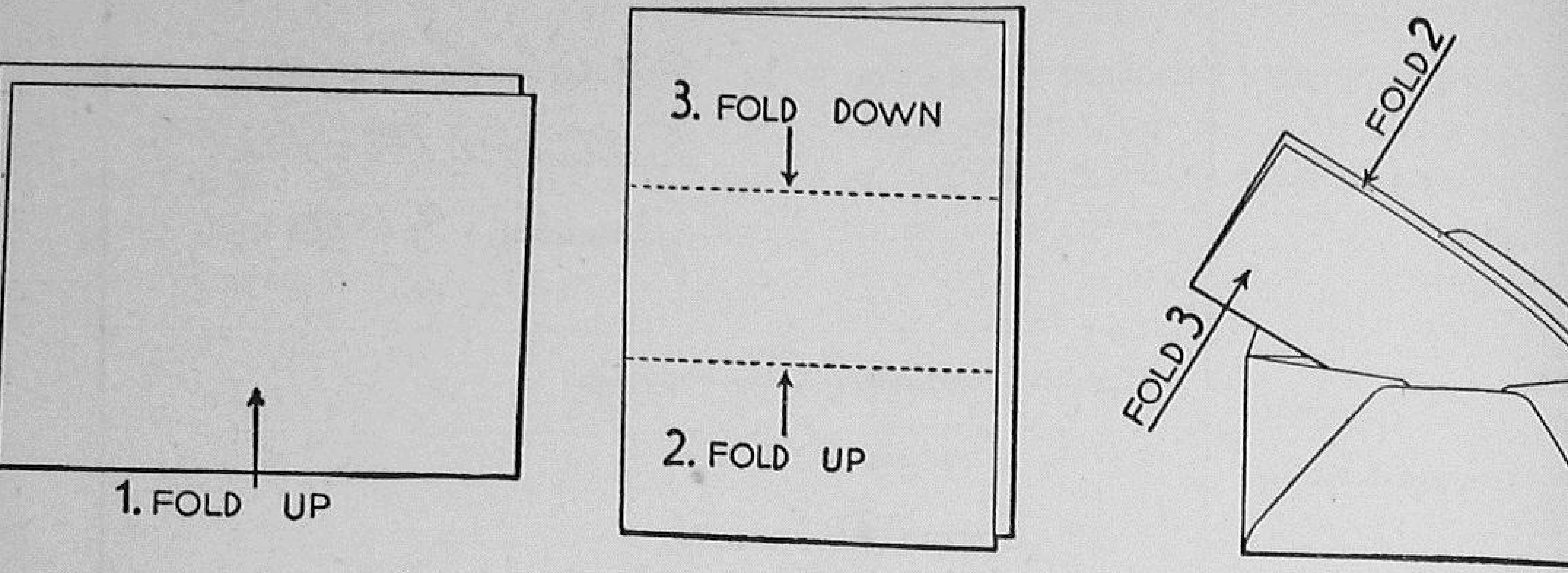
The correct greeting to use in writing a business letter to a woman is *Dear Madam*, or you may use her name, *Dear Mrs. Brewer* or *Dear Miss Walsh*.

The abbreviations Mr. and Mrs. are capitalized and followed by a period.

For the close of a business letter you may use *Yours truly* or *Very truly yours*.

When a man signs a letter, he writes his name, *John W. Bond*. An unmarried woman writes her name, *Ethel C. McDonald*. A married woman writes her name, *Carrie M. Barker*, and beneath it in parentheses the abbreviation *Mrs.* followed by her husband's name (*Mrs. Charles T. Barker*). A person answering her letter would write to *Mrs. Charles T. Barker*.

When a business letter is written on



a full-sized page (8½ by 11 inches), it must be properly folded.

1. Fold the bottom half of the page upward. When it lies upon the top half, the bottom edge should be about ¼ inch below the top edge. Now fold the paper down tight.
2. Swing the paper so that the fold you have just made is at your left.
3. Fold up from the bottom almost one third. Fold the top down nearly to the second fold.
4. Put the paper in the envelope with the last fold toward the bottom.

The envelope of a business letter should have the address of the person to whom the letter is going and the return address of the sender. If you need to recall how a neatly addressed envelope appears, turn to page 124.

To discuss with your class

Help your classmates to answer the questions which you have been asked and those given below:

What greetings may be written in a business letter to a company? To a man? To a woman?

What signature should a married woman write on a business letter?

What punctuation is necessary in the address on the envelope? What punctuation is necessary in the return address? Of what use is the return address? Are the words Street or Avenue and the name of the state abbreviated either in the inside address or the address on the envelope?

To write by yourself

Suppose that you are interested in helping your class in science make a collection of shells. By sending ten cents in stamps you can obtain a catalogue from james w hartwell and brother, 1501 west second street, miami, florida. Write a business letter asking for the catalogue. Use your home address and today's date in the heading of your letter. Write a correct greeting and close. Use capital letters and punctuation marks correctly.

When you have finished your letter, fold it as if you were going to put it in an envelope. Then on the unfolded side write the address and return address as you would do on an envelope.

To discuss with your class

Exchange your letter for that of an-

other member of the class. When you are asked to do so, hold up the letter which you have so that the class can see it. Read the letter aloud, indicating the punctuation. Point out any changes that you would make.

When your own letter is returned to you, make any necessary corrections before you hand it in. For more practice, turn to Exercise I on page 272.

2. Writing an Order

To read to yourself

Below and on page 252 are two letters ordering articles. Compare them carefully.

1. Why would Hedstrom and Lund be unable to fill Clara's order without writing to her for more information? What rule for writing business letters does your answer suggest?
2. Suppose that Hedstrom and Lund issue two catalogues a year. Would they have to delay still further in filling Clara's order? How should the writer of a business letter help the person to whom he is writing to know just what articles the writer wants?
3. What statement did Martha make at the end of her letter that Clara omitted? Does such a statement help

556 West Street
Brockton, Illinois
May 10, 1943

Hedstrom and Lund
988 Walnut Street
Austin, Texas

Dear Sirs:

Please send me the following articles:

2 pair #56 stockings	$2.30
1 pair #48 shoes, brown	6.50
8 pair #671 shoe laces, 27 inch	.40
	$9.20

Yours truly,

Clara Henderson

435 Race Street
Elgin, Illinois
May 14, 1943

Black and Covington
466 Elton Avenue
Chicago, Illinois

Dear Sirs:

Please send me by parcel post the following articles ordered from your 1943 winter catalogue:

2 pair #35 gloves, size $6\frac{1}{4}$, white @ \$1.25	\$2.50
1 pair #78 shoes, size $5\frac{1}{2}$ tan	6.00
5 packages #457 paper doilies @ .25	1.25
	\$ 9.75
postage	.25
	\$10.00

I enclose a money order for \$10.00.

Yours truly,
Martha Walton

to remind the writer of what he must do?

4. Most small articles are today shipped by parcel post. It may, however, be more convenient for you to have articles shipped by express. What direction should your letter include? Why should one read a catalogue

or advertisement carefully to notice whether postage must be inclosed?

The sign @ means "at this price apiece." Why did Martha not use it after every article that she was ordering? How does using it help the person who fills the order?

If articles are sent by parcel post,

usually they have been paid for in advance. Sometimes, however, a person may want to pay for an article when it arrives. If so, he may ask to have it sent C.O.D. (cash on delivery). When the package comes, he must pay to the post office the price of the article, the cost of the postage, and a charge made for returning the money to the shipper. This additional charge makes C.O.D. a more expensive method of payment.

Heavy articles may be sent by express or freight. If you ask that they be sent "express collect," you send with your letter payment for the articles. Then when your package arrives, you pay to the express company the charge for carrying them from the shipper to you. This is the way in which articles which you buy are most often sent by express. They may also be sent C.O.D., as by parcel post.

Working together

Help your class to answer the questions which have been asked. Your answers to the questions will help you to state four rules for writing a business letter containing an order. Help your class to state each rule in a sentence. When the class has agreed upon a set of rules, write them on the blackboard if you are asked to do so. You may compare your rules with those on page 344 to see that you have thought of all important items.

To write by yourself

On page 253 is a page from the latest winter catalogue of Dows, Pratt and Company of 962 Main Street, Watertown, Pennsylvania. Choose three articles and write a letter ordering the articles. Use your own home address and today's date. Include the catalogue numbers of the articles you are ordering. State the amount for shipping charges that you are including. Plan your letter so that it will be neatly centered on the page. When you have finished, check your work carefully to be sure that your arithmetic is correct. See that your letter is punctuated correctly.

To check your work

When you are asked to do so, read your letter to your class. As you read, hold it up so that your classmates can see how it looks. Point to items as you read. Compare your own letter with those which are read. What improvements can you suggest? What corrections or improvements need to be made in your own letter? Make them before you hand in your work.

3. Answering Advertisements

To read to yourself

One Saturday morning a Scottie dog came to Tim Hart's home. Tim knew that the dog did not belong to anyone in his neighborhood. Although

he very much wanted a dog, he knew that he could not keep this one unless he was unable to find its owner. That evening he looked at the Lost and Found column in the paper and saw this advertisement:

> Lost: Black Scottie, vicinity Holden Police Barracks, child's pet. W. H. Brown, 33 Fourth St., Holden, Colo.

Tim lived nearly five miles from the place where the dog had been lost. Knowing that some boy or girl was very unhappy over the loss of a pet, he wrote the following letter:

181 Vine Street
Boylston, Colorado
April 15, 1943

Mr. W. H. Brown
33 Fourth Street
Holden, Colorado

Dear Sir:

In the *Evening Sentinel* of April 15 you advertised for a black Scottie dog. This morning a black Scottie came to our home, and we took him in. The dog wears a brown collar studded with nickel decorations. He has a mark like a scar over his left eye. We will keep him until we hear from you.

Yours truly,
Tim Hart

1. How soon after the appearance of the advertisement did Tim write his letter?
2. How did Tim let Mr. Brown know why he was writing to him?
3. How did Tim help Mr. Brown to decide whether the Scottie he had found was Mr. Brown's dog or not?
4. How did he indicate that he expected Mr. Brown to reply to his letter?

To discuss with your class

Help your class to answer the questions which have been asked. With the aid of these questions you and your class can state four rules for answering an advertisement for a lost animal or article. After your class has decided on the rules, if you are asked to do so write them on the blackboard. Then you may compare your rules with those stated on page 344. Have the rules decided on by your class included all necessary items?

If you find a piece of property, can you consider it yours until you have made every reasonable effort to find the owner? If you should find a piece of property containing the name of the owner, what should you do? If a stray animal should come to your home, what should you do if it is not wearing any collar or other mark which would tell you its owner? If you should find a five-dollar bill on the street and you should put a Found advertisement in the paper, would you say, "Found: a five-dollar bill near the corner of Main and Front Streets on Wednesday afternoon," or "Found: a sum of money near the corner of Main and Front Streets on Wednesday afternoon"? Why?

To write by yourself

Choose one of the following situa-

tions and write the required letter. Use your own address and today's date.

1. In the central part of your town you found a pair of gold-rimmed spectacles in a case marked Eaton and Barron. Last evening in your local paper you saw this advertisement:

> Lost: pair of gold-rimmed spectacles. M. H. Cole, 19 Pleasant Street.

Write the necessary letter.

2. A tan and white dog somewhat like a collie came to your home yesterday. In the evening paper you found this item:

> Lost: Tan and white spitz and collie. Answers to the name of Blink. E. T. Scott, 191 Horn Street.

The dog which has come to your home wears a license tag number 1787.

Write the letter which you would send to Mr. Scott.

To check your work

When you are asked to do so, read aloud the letter which you have written. Hold it up so that the class can see it. Can the class suggest any way in which the appearance of your letter can be improved? Are the punctuation and the capitals correct? Have the rules for writing this letter been followed?

Improve your letter in any way possible before you hand it in.

4. Applying for a Position

To read to yourself

John Healy, who wanted to begin earning some money for himself, saw this advertisement in the *Telegram:*

> Boy wanted: To deliver orders for grocery store afternoons. Must be strong and have bicycle. Write R. W. Cotter, 191 Fruit St.

He wrote the following letter:

88 May Street
Wooster, Ohio
September 19, 1944

Mr. R. W. Cotter
191 Fruit Street
Wooster, Ohio

Dear Sir:

In the *Telegram* of September 18 you advertised for a boy to deliver orders. I am applying for the position.

I am fifteen years old, American by birth, and a pupil at the Adams Junior High School. I am five feet six inches tall and weigh 130 pounds. For the last two years I have played baseball with the Adams team. I own a bicycle that is in good condition.

Last year I worked for two weeks for Mr. T. M. White, who owns a store at 76 Hilton Street. Mr. White said that he was pleased with my work.

I have permission to refer you to

Mr. T. M. White, 76 Hilton Street
Telephone 8–7845

Mr. E. R. Higgins, 654 Jefferson Street Telephone 2–3476
Mr. Higgins is our baseball coach.

Miss Edna V. Blanchard, 359 Hill Street. Telephone 4-5987
Miss Blanchard is my room teacher.

May I come to your store to talk with you at your convenience? My home telephone is 3-5674.

Yours truly,
John Healy

1. How did John tell what led him to apply for the position?

2. What information about himself did he give which Mr. Cotter would want?

3. John had had a little experience in a store. Why did he mention it? Why did John write, "Mr. White said that he was pleased with my work," instead of saying, "I did a good job there"?

4. John said, "I have permission to refer you to." What does this tell you that you should do before you give the names of people as references? John told Mr. Cotter why each of the people to whom he referred really knew something about him. How did he do this? Why did he mention the telephone numbers of the persons whom he gave as references? If Mr. Cotter received other letters which did not mention telephone numbers, which letter would make easiest the job of consulting the applicant's references?

5. John wrote in the last paragraph of his letter, "May I come to your store?" Suppose that some other applicant had written, "I shall be glad to come to your store." If you were Mr. Cotter, which expression would you feel more courteous?

6. Why should John give his home telephone number? If another boy applied for the position and Mr. Cotter had to write a letter to him because he gave no telephone number, which boy do you think Mr. Cotter would try to reach first?

To write by yourself

Think over the questions which you have been asked. Then write a set of rules which you think should be followed by a person who writes a letter of application. State your rules in sentences.

To discuss with your class

Help your class to agree on a set of rules to be followed by a person writing a letter of application. As each rule is agreed on, write it on the blackboard if you are asked to do so. When all rules are finished, you may compare your list with those given on page 344 to be sure that you have included all necessary directions.

To write by yourself

The following advertisements have appeared in a paper published in or near your home town or city. Choose one which mentions a position for which you think that you are qualified. Write a letter of application. You may supply the name of the town.

Girl wanted: To help with housework afternoons and wait on table at evening meal. Mrs. W. W. Hanscomb, 718 Dorchester Street.

Girl wanted: To care for small child three to six afternoons. Mrs. C. V. Moody, 76 Coral Street.

Boy wanted: To care for lawn, do errands. Should have bicycle. N. R. Barnes, 665 Penn Avenue.

Boy wanted: To assist in print shop afternoons and Saturdays. No experience necessary but must be able to learn quickly. Brown and Canfield, 78 Main Street.

Boy wanted: To assist carpenter in small shop. Must have some knowledge of woodwork. V. N. Gordon, 556 Hillcrest Avenue.

To discuss with your class

When you are asked to do so, read the letter which you have written. Then hold it up so that the class can see it. Can the class suggest any improvements? Does the class think that you have followed the rules for letters of application? Notice what is said about letters which are read. What improvements can you make in your letter? Improve your letter in any way possible before you hand it in.

5. Writing and Sending Telegrams

To read to yourself

You know that a telegram is the quickest means of sending a written message. What else do you know about telegrams?

The rate for a telegram from one place to another is based on a message of ten words or fewer. An extra charge is made for each word over ten. No charge is made for the address.

Punctuation is often omitted in telegrams. Try to make your message clear without periods or commas. If it is necessary to show where one idea ends and another begins, you may use the word *stop*.

For less than the usual charge for a ten-word day telegram, a fifty-word *night letter* may be sent. This message may be given to the telegraph company at any time during the day or evening. It will be sent during the night, when there are fewer messages on the wires. It will be delivered early on the following morning.

A night letter of twenty-five words may be sent for even less. If your message is more than twenty-five words in length, there is an added charge for each group of five words more than twenty-five.

There are other kinds of telegraph service available, but these two are the ones most frequently used by private persons.

A telegram may be sent from any telephone. Unless you direct that it be sent *collect*, the charge will be added to your telephone bill. A telegram may also be sent from a public pay telephone. Call the telegraph office and give your telegram. The operator will tell you how much money to deposit in the coin box of the telephone.

You must not expect to walk into the office of a telegraph company and send a *collect* telegram. Unless the operator knows you or unless you have

a special identification card, you will have to pay for your message before it is sent.

To write by yourself

Imagine that you are in each of the following three situations. Choose the kind of message that you would send. Make your information as brief and clear as possible. Use the word "Stop" as a period. You need not count that word.

1. You are on your way home but have missed your train. Your family is expecting you at eight o'clock, but you must now take a train which will arrive at nine-fifteen. Send them a telegram which will convey the necessary information. Use your parent's name and your home address as the address to which the telegram will be sent.

2. Your team has been playing baseball with a team in a town some miles away from home. On the way back you, as manager of the team, discover that the bag of bats has been left in the field house. Telegraph to the manager of the team which you played, telling him where you left the bats and asking that they be sent at once by express. Try to word your telegram so that you can use the word *please* in your request.

3. On Friday afternoon before you and your family plan to leave for a trip to spend a week-end with relatives in a distant town, the family car breaks down. It cannot be repaired in time to make the trip. You must notify your relatives so that they can change their plans. You also want to know whether it will be convenient for your relatives to have your family come on the next Saturday. After receiving your message they will have time to write their reply. Send an appropriate message which will reach your relatives on Saturday morning.

To discuss with your class

How many words may be sent in a day telegram without extra charge? How many words may be sent in the less expensive form of night letter? How many words may be sent in the more expensive form of night letter? In what three ways may a telegram be sent? If a telegram is sent *collect*, who pays for the message? If the telegram is for your convenience, should it be sent collect? What must you remember when you are wording a telegram? Under what conditions would you use long-distance telephone rather than a telegram to convey a message?

When you are asked to do so, read aloud one or more of the telegrams which you have written. Be ready to tell how many words you have used. If you have written a night letter, could you have given your message in twenty-five words instead of fifty or more? As you hear the telegrams read, be ready to say how you think that the message could have been made clearer. Examine your own work if you do not have an opportunity to read it. On the basis of suggestions given to others, how can you improve your messages? Make all possible improvements before you hand in your paper.

★ ★ ★ CHAPTER TWENTY-THREE ★ ★ ★

Recognizing, Using, and Punctuating Compound Sentences

1. A Test to Show You What You Remember about Conjunctions

To write by yourself

Head your paper Words Connected, Use. Number lines to correspond with the numbers of the sentences in the letter below. Under the heading Words Connected, list each pair of words or phrases connected by a conjunction. For example, from the first sentence list *brother* and *I*. Under Use, tell how these words or phrases are used in the sentence, as subject, direct object, etc. If you find a compound sentence, write Compound Sentence after the number of the sentence and do nothing else about that sentence.

Dear Mr. Kearney:

1. My brother and I want to buy a good used canoe. 2. We have heard that you have a small but sturdy one for sale. 3. Will you please tell us the size and price of it? 4. We have learned of one other canoe, but it is too expensive. 5. Father is willing to buy a canoe, and we can pay him back from our paper-route money.

6. We want also some plants and seeds for our garden. 7. Have you lettuce and tomatoes for sale? 8. Our beans from your seed bore early last year and gave an excellent crop. 9. Ned gave the peas and cucumbers too much water. 10. They bore fairly well but did not yield heavy crops.

11. Father wants fertilizer for the garden and for the lawn. 12. Do we need mostly phosphate or lime? 13. You have worked our land and can decide.

14. Our garden has been plowed, and we can get it ready to plant by next week. 15. Can we get our plants and seeds from you then?

Sincerely yours,
Ted

To check your work

Help the class decide what words or phrases should have been listed and what is the use of each in the sentence. Which sentences were compound sentences? What three words did you find used as conjunctions?

Correct your paper. Ask to have your mistakes explained if you do not understand why you were wrong. Put at the top of your paper the number of errors you made and hand it in.

2. Using Conjunctions to Make Compound Sentences

To read to yourself

You have seen how words and phrases are connected. You know that:

A word used to connect words or groups of words is called a *conjunction.*

Did you notice that each pair of words or each group of words that you should have written in the test which you took in the last lesson was used alike in the sentence? Both *brother* and *I* were subjects. Both *small* and *sturdy* were adjectives. Both *phosphate* and *lime* were direct objects. The conjunctions used to connect these words were *and*, *but*, *or*.

A word which connects words or groups of words used alike in a sentence is called a *co-ordinating conjunction.*

And, *but*, *or*, and some other words which you will learn later are co-ordinating conjunctions.

Sentences as well as parts of sentences can be connected by co-ordinating conjunctions. Co-ordinate means of the same rank.

When two sentences are connected by the conjunction *and* or *but* or *or* and each of the two sentences has its own subject and predicate, the two sentences together are called a *compound sentence.*

Each sentence which has its own subject and predicate and is used as part of the compound sentence is called a *clause*.

A *clause* is a group of words containing a subject and a predicate and used as part of a sentence.

The conjunction *and* means *in addition, also, too*. When you make up a compound sentence by using *and*, the second clause must have some close relation to the first. The sentence *The trolley car stopped, and we got on* tells about two related happenings. The sentence *The trolley car stopped, and the street was icy* does not tell about two related happenings. Probably the trolley car stopped to take on a passenger. The fact that the street was icy had no relation to the car's stopping.

The conjunction *but* tells you that the fact stated in the second clause is true *in spite of* the fact told about in the first clause. Notice the sentence *The train was wrecked, but no one was hurt.*

The conjunction *or* indicates a choice as in *You may go, or you may stay.*

To write by yourself

Number your paper to correspond with the numbers of the following groups of sentences. Decide which short sentences might be made into longer, more interesting sentences by the use of *and*, *but*, or *or*. Decide which sentences should be separated because unrelated ideas have been connected. Then rewrite the groups of sentences.

1. Two days ago a dog came to our home. We took it in. After reading your advertisement, we think that it is your dog, and it is a collie.
2. Mr. Johnston has offered us the use of his cottage for the picnic. We have accepted. The class will meet at ten o'clock, and late comers will be left behind.
3. In the second inning he was hurt. He continued playing.
4. There are two ways of reaching

Hillville. You can come by train. You can take a bus.

5. The building is old. It is in good repair. It can be bought for very little, and it will be satisfactory.

6. We heard him. It was dark. We could not see him.

7. Please tell me the price of a copy of this book, and I need three copies, but I can manage with only one.

8. I should like a position as a clerk, and I am fourteen years old, and I am tall and strong.

9. Please come in. Leave your dog outside. My cat is ugly, and she is likely to hurt him.

10. Please send me ten large envelopes, and the size is 4¾ by 11 inches, and they should be made of heavy paper.

To discuss with your class

What is a conjunction? What is a co-ordinating conjunction? What is a clause? How would you recognize a compound sentence? When would you use *and* to connect two clauses to make a compound sentence? When would you use *but*? When would you use *or*? Can you make up sentences which illustrate correctly the uses of these conjunctions?

Take your part, as you are asked to do so, in telling how you think that the ten numbered groups of sentences given in this lesson should be written. If your sentence differs from one that is read, be ready to tell why you think that yours is right or to correct yours if you see that it is incorrect.

To try your skill again

Rewrite each of the following groups of sentences. Omit conjunctions which you think are incorrectly used. Use conjunctions where you think that ideas can be combined to make more attractive sentences.

1. Heavy clouds gathered. It began to rain. People raced for shelter, and soon the streets were deserted.

2. A street car stopped, and it was crowded. Two more people got on.

3. In the middle of the street an automobile skidded. The driver regained control. No damage was done.

4. We were standing in the doorway of Holt's store, and across the street was a parking lot and many people were taking shelter in cars there.

5. After a few minutes the shower was over, and we went down the street, and we soon caught our bus for home.

To check your judgment

As a classmate or your teacher reads the correct combinations of sentences, check your paper. Make necessary corrections without erasing, and hand in your paper. For more practice, turn to Exercise II A, on page 272.

3. Recognizing and Punctuating Compound Sentences

To read to yourself

Can you recognize a compound sentence? Read the following sentences and try to decide instantly which are compound.

1. We are planning several unusual stunts for the party and a very pleasant luncheon in the afternoon.

2. The equipment to be bought for the team should be of good quality and must be available in each of the sizes needed.

3. The lens and the shutter of the camera have been damaged and should probably be replaced.

4. A thin but strong stick must be placed in the pot, but you must be very careful not to drive it into the bulbs.

Did you examine each sentence to be sure that there were really two sentences in it before you called it a compound sentence? *And* in the first sentence connects *stunts* and *luncheon*, two direct objects. In the second sentence *and* connects *should be* and *must be*, two verbs which make up a compound predicate. In the third sentence the first *and* connects *lens* and *shutter*, two nouns which make up a compound subject; the second *and* connects the verbs *have been* and *should be* in a compound predicate. In the fourth sentence *but* connects two clauses. Each statement has its own subject and its own predicate. Sentence 4 is a compound sentence.

Use a comma before the conjunctions *but* and *or* when they connect clauses in a compound sentence. Use a comma before *and* when it connects clauses in a compound sentence unless the sentence is short and perfectly clear without the comma.

To write by yourself

Number your paper to correspond with the numbers of the following sentences from letters written about troubles with radio sets. Copy each sentence and punctuate it correctly.

1. The new radio tubes and the condenser have arrived but the wire was not included in the shipment.
2. I have tested two tubes and have found them perfect but the third one lights without making the set work.
3. Should this tube be returned or will you send another in place of it?
4. Apparently a connection in my radio set has come loose or a tube has burned out.
5. There is a humming sound and sometimes a lot of noise but I cannot hear any station.
6. Can a repair job be done quickly and will it be expensive?
7. Both the large and the small battery in my set are old but I can still hear nearby stations and sometimes even powerful distant ones.
8. Occasionally my set works well and gets many stations but at other times the program stops suddenly.
9. I have not touched the interior of the set since it arrived and I am sure that it has not been damaged here.
10. Will a dealer repair my set here or send it back to the factory?

To decide with your class

Taking your turn as you are asked to do so, read aloud the sentences and tell where you think commas should be used. If you think that a sentence has not been punctuated correctly, be

ready to tell why the punctuation is wrong. Correct your paper, making a small circle around any comma that you put in or that you decide should be omitted. If your teacher asks you to do so, tell what words in each sentence are connected by *and*, *but*, or *or*.

Testing your ability by writing

Write three sentences using the conjunctions *and*, *but*, or *or* in such a way that the sentences do not need commas. Write three compound sentences and punctuate them correctly.

To check your work

Read your sentences to the class if you are asked to do so. Make any corrections which the class decides are necessary. Put a circle around each comma that you put in or decide to leave out. Hand in your paper. For more practice, turn to Exercise II B, on page 273.

4. Punctuating Compound Sentences without *and*, *but*, or *or*

To read to yourself

1. This is an inexpensive watch; however, it keeps good time.
2. He has always kept his promises; therefore I trust him.
3. I should like a new suit; nevertheless I can still wear this one.
4. Jim placed first in the forty-yard dash; moreover, he won the low hurdle race.

How many clauses does each of these sentences have? You have learned that a sentence which contains two clauses connected by *and*, *but*, or *or* is a compound sentence. In the four examples above, the words *however*, *nevertheless*, *therefore*, and *moreover* connect the ideas in the two clauses. These words, however, are not conjunctions; they are adverbs. They are called *conjunctive adverbs*. Because they are not conjunctions, the two clauses must be separated by a semicolon. Other conjunctive adverbs, such as *consequently*, *hence*, *accordingly*, *otherwise*, and *still*, are often used to begin the second clause in a compound sentence. When they are used, a semicolon must be used at the end of the first clause.

The words *however* and *moreover* are followed by a comma, as you see in the sentences above. The other conjunctive adverbs usually are not followed by a comma.

Now look at these sentences:

1. One man was poor; the other was rich.
2. I am not going; I want to stay and read.

These also are compound sentences; each contains two clauses. In sentence 1 there is a contrast; poor man is set off against rich man. In sentence 2 the word *because* might have been used instead of the semicolon. When two short sentences like those in each of the examples are combined without a conjunction, a semicolon is used between them.

To write by yourself

Copy the following sentences and insert the necessary punctuation.

1. Please let me keep these samples they will be very helpful.
2. The articles have not arrived therefore I am writing to you again.
3. The cabin is very small nevertheless we believe that you will enjoy it.
4. I should prefer pencils with red lead however I can use blue.
5. Some of these coins are valuable the others are worth nothing.
6. This radio is out of order nothing but squeaks comes from it.
7. You have always purchased regularly from us moreover you have paid us promptly.
8. One letter never reached me the other arrived today.
9. Please let us use the room we shall take good care of it.
10. Please reply very soon otherwise I shall not know what you want.

To discuss with your class

In what three ways can two clauses be made into a compound sentence? Why is a semicolon and not a comma used before such words as *however* and *moreover*? What are such words called?

As you are called on, read your sentences, indicating the punctuation. When the class has decided how each sentence should be punctuated, correct any errors you made. Encircle each mark of punctuation that you change.

Applying what you have learned

Write three compound sentences of your own without using *and*, *but*, *however*, or any other connective word between the clauses. Punctuate them correctly. Write two other sentences, using in each one of the connective words that you have been studying in this lesson. Punctuate correctly at the ends of your sentences.

To check your work

When you are asked to do so, read your sentences, indicating the punctuation. Make any corrections that the class decides are necessary. Encircle any marks of punctuation that you change. If you need more practice, turn to Exercise II B, on page 273.

5. Using What You Have Learned to Make Better Sentences

To read to yourself

Can you discover how the following compound sentences could be made into more compact sentences?

1. Two automobiles skidded on the slippery street, and they crashed into each other.
2. I want some black ink for a fountain pen, and I also want a box of medium black leads.
3. The picture was interesting, and it was attractively framed.
4. The stream rose, and it carried away the ice.
5. Soon the men took their places,

and they marched up the street.

Perhaps you have noticed that when you make two statements about the same thing, you do not need a compound sentence. Your writing will be more compact and easier to read if you do not use a compound sentence with a pronoun as the subject of the second clause.

The sentences which you have been observing could better be written as follows:

1. Two automobiles skidded on the slippery street and crashed into each other.
2. I want some black ink for a fountain pen and also a box of medium black leads.
3. The picture was interesting and attractively framed.
4. The stream rose and carried away the ice.
5. Soon the men took their places and marched up the street.

Both statements in sentence 1 were made about the automobiles. Use *automobiles* as the subject. Then make both statements about them into a compound predicate. Notice that in sentence 2 the subject and the verb were the same in both clauses. You can express the same ideas better by using *I want* only once with a compound object. How have the ideas in sentences 3 and 4 been combined?

To write by yourself

Rewrite Paul's letter, given below. Use as few compound sentences as possible. Wherever you can do so, combine ideas into simple sentences.

Dear Mr. Brown:

My brother and I are raising chickens, and we want to have a larger flock. Our present chicken yard is small, and it does not have space for more chickens to run. We have looked at your vacant lot which backs up to our yard, and we should like to rent part of it. Father has told us to write to you, and he has told us to tell you about our plans.

We want to build a larger chicken house in our yard, and we want to put up a yard for the chickens on your land. We are making some money from the sale of eggs, and we can pay a small rent. The chicken run would be placed across your land, and it would be about thirty feet wide. It would be neatly built, and it would be fenced carefully.

For the first summer we would be making little money, and we could pay only a dollar a month rent. Later in the fall the hens would begin to lay, and they would make more money for us. Then we could pay two dollars a month.

Pratt and Summers have sold us our feed, and they will tell you that we pay our bills promptly. Also father will write to you, and he will sign an agreement with you.

Will you please write to us, or will you let us know by telephone whether we can rent your land? We want new customers, and we shall be glad to pay our rent in eggs. Will you accept that arrangement if you rent us the land?

Sincerely yours,
Paul Matthews

To discuss with your class

At your teacher's request, read part of the letter as you have rewritten it. When the class has decided how the letter should be rewritten, make any changes that will improve your work.

To test yourself in review

Rewrite the following letter, making all possible improvements in the compound sentences.

Dear Mrs. Hurley:

We girls of the eighth grade of the Hill Junior High School are starting a knitting class, and we need a teacher. We have fifteen members, and we shall supply our own materials. Can you meet with us for one hour at three o'clock on Wednesday, and can you give us the help that we need?

We can meet in our school, or we can come to your home. Please tell us which would be more convenient for you if you can help us.

Four schools have knitting classes, and the members are working for the Child Welfare Committee. We want to learn, and then we too can help.

I hope that you can be our teacher. Our committee can meet you at your convenience and they can make arrangements with you.

Yours truly,
Janet V. Lincoln, Secretary

To check your work

While your teacher or a classmate reads the letter as it should have been written, correct your work without erasing. Then hand in your paper. For more practice, turn to Exercise II C, on page 273.

★ ★ ★ CHAPTER TWENTY-FOUR ★ ★ ★

Using Conjunctions and Verbs Correctly

1. Using Paired Conjunctions Correctly

To read to yourself

You have learned the co-ordinate conjunctions *and*, *but*, *or*. They always connect words or groups of words used alike in the sentence — two subjects, two verbs, two clauses, and so on.

There are also some frequently used conjunctions that occur in pairs: *neither — nor*, *either — or*, *both — and*, *not only — but also*. These pairs are called *correlative conjunctions*.

When these pairs are used, they must stand before words or groups of words that are used alike in the sentence. Notice the following sentences:

1. Neither my brother nor his friend is going.
2. You must choose either a book or a magazine.
3. Jerry was both tall and heavy.
4. He not only stood up but also climbed on his chair.

5. You must either come in now or stay out.

In sentence 1 both *my brother* and *his friend* are subjects. In sentence 2 *a book* and *a magazine* are objects. In sentence 3 *tall* and *heavy* are predicate adjectives. In the fourth sentence *stood up* and *climbed on his chair* are predicates. In sentence 5 both *come in now* and *stay out* are used with the helping verb *must*.

Now look at these sentences:

1. He not only found a penny but also a nickel.

2. Not only Mary helped me but also my sister.

3. The rain either fell, or snow came down.

These sentences are incorrect. *Not only*, in sentence 1, stands before the verb *found*; *but also* stands before the object *nickel*.

The sentence should read:

1. He found not only a penny but also a nickel.

Did the writer of sentence 2 make his meaning clear? Did Mary and my sister help me? Or did Mary help me and my sister? This sentence should have been written in one of the following ways:

2. Not only Mary but also my sister helped me.

Mary helped not only me but also my sister.

In sentence 3 *either* stands before the verb *fell*; *or* stands before the clause *snow came down*. Both conjunctions should stand before clauses:

3. Either rain fell or snow came down.

In using the correlative conjunctions *either — or* and *neither — nor*, you must recall the rule:

When the parts of a compound subject are connected by *or* or *nor*, the verb agrees with the subject nearer the verb.

Examples: Either you or your brother is going.
Neither the two men nor Tom hears the sound.

To write by yourself

Copy the following sentences, inserting the pair of conjunctions given at the end of the sentence in the proper blanks. Choose the correct form of the verbs given in parentheses.

1. We have —— received —— the parcel post package —— the box sent by express. (both — and)

2. Neither the lamp shades in the package nor the fish bowl in the box —— (is, are) in condition to use.

3. —— the box had —— been dropped —— something had fallen on it. (either — or)

4. It —— had —— a dented side —— a broken board in the top. (not only — but also)

5. We —— found —— a crack —— in the side —— across the bottom. (both — and)

6. —— the package containing the lamp shades —— had been torn open —— something like a stick had been thrust through it. (either — or)

7. Neither the red lamp shade nor the two white ones —— (have, has) escaped damage.

8. One white shade —— is —— torn —— crushed. (both — and)
9. The other white shade —— has been torn —— at the top —— at the bottom. (both — and)
10. Neither the pictures on the red shade nor the frame —— (have, has) escaped damage.

To discuss with your class

What are the correlative conjunctions? How must they be used? What is the rule for the agreement of a verb with subjects connected by *or* or *nor*?

Read your sentences when you are asked to do so. After the class has decided on the correct way to write the sentences, make such corrections on your paper as are necessary.

To test your observation

All but two of the following sentences should be rewritten. Rewrite those which are incorrect.

1. Have you both sent for me and for my brother?
2. Neither he nor I has been certain whom you want.
3. Not only do we want to work, but also we need work very much.
4. Both my father is unemployed and my oldest brother.
5. Last month my mother both was injured and was ill with a cold.
6. Jim and I either want steady work or as many odd jobs as we can get.
7. He and I not only must make money for ourselves but also help buy food for the family.
8. Either Mr. Harris or Mr. Kane are willing to tell you that we work well.
9. We have not only worked for them but also for several other persons.
10. Please give either Jim or me a chance.

To check your work

As your teacher or a classmate reads correct versions of the sentences, mark errors on your paper and correct them without erasing. For more practice, turn to Exercise III A, on page 274.

2. Using Verbs Correctly with Compound Subjects

To read to yourself

You have observed that in making better sentences you frequently need a compound subject with one predicate instead of two sentences. *Both bricks and slate fell from the building* is a better sentence than *Bricks fell from the building and slate fell also.*

Do you remember the rule for the agreement of a verb with a compound subject connected by *and*?

When the parts of a compound subject are connected by *and*, the subject is plural and is followed by the plural form of the verb.

You have just reviewed the rule for compound subjects connected by *or* or *nor*. Now see how well you can apply both these rules.

To write by yourself

Number your paper to correspond with the numbers of the blanks in the following sentences. After each number place the verb which you choose to fill the blank.

1. During the summer Joe and I __1__ (has, have) had experience on a farm.
2. From the time spent there __2__ (have, has) come good fun and hard muscles.
3. Both tractors and horses __3__ (is, are) used on that farm.
4. He and I __4__ (has, have) learned to drive both.
5. Neither the tractor nor the horses __5__ (has, have) suffered from our efforts.
6. In the woods near the farm __6__ (live, lives) many wild animals.
7. Not every boy or girl from the city __7__ (have, has) seen most of them.
8. One morning there __8__ (was, were) seen up in a tree three porcupines.
9. Joe and I __9__ (was, were) in favor of climbing the tree.
10. The farmer shouted, "What __10__ (is, are) you and Joe trying to do now?"
11. Then he said, "Either you or he __11__ (is, are) going to get full of quills. Stay on the ground."

To discuss with your class

Is a singular or a plural verb used with a compound subject connected by *and*? How do you know what verb to use with a subject connected by *or* or *nor*?

Read the sentences as you are asked to do so. Listen as others read to be sure that you agree. When the class has decided what verbs should be used, correct errors if you have made any.

To test yourself

Each of the following sentences has a compound subject. Change each singular noun in the subject to the plural and each plural noun to the singular. Then think what change, if any, must be made in the verb. When you are sure, rewrite the sentences.

1. The boy and the girls have come in.
2. Neither the man nor the boys have eaten yet.
3. Neither the windows nor the door has been washed.
4. Has the boy or the man gone into the house?
5. Are the windows and the door fastened?
6. Have the boats or the canoe gone adrift?
7. Neither the pulley nor the ropes have been used before.
8. Doesn't the desk or the bookcase belong here?
9. Hasn't an automobile or bicycle passed here?
10. Neither the glasses nor the plate has been washed.

To check your work

Check your paper as your teacher or a classmate reads the correct version of the sentences. Correct errors on your paper, but do not erase. Hand in your work. For more practice, turn to Exercise III B, on page 274.

3. Making the Use of Good Compound Sentences a Habit

To read to yourself

Now that you have learned about compound sentences, you know that a compound sentence is used only when you add one idea to another related to it. Conversation or writing which is just one long compound sentence strung on by *and*, *and*, *but*, *and* is very tiresome.

To write by yourself

Rewrite the following letter, improving it in every way possible. Correct any errors which you find in the agreement of verbs and subjects and in punctuation. Show that you have learned when to use compound sentences correctly and how to punctuate them.

Dear Mr. Thomas:

In answer to your advertisement in yesterday's *Times* I am applying for a position with you, and I am fifteen years old, but I am five feet six inches tall and I weigh one hundred and thirty pounds, and I have worked in a small store for three summers, and I have delivered groceries in the part of the city where your store is located. I have a bicycle which I can use, and many persons in your neighborhood know me, and I think that I could get some of them for your customers.

On every afternoon I can work from three o'clock until six, and also I can work on Saturdays, and I like to be outdoors as much as possible, but I am willing to work in the store when you need me there, and I do not mind working hard.

Mr. Harrison of South Sixth Street and Mr. Keen of North Main Street has employed me, and they have told me that I may refer you to them. Either Mr. Harrison or Mr. Keen are willing to tell you that I am not afraid to work.

I both need to help myself and my family, and I think that I can be valuable to you, but I should like to see you, and I should like to talk to you personally, and may I have an appointment with you on Thursday afternoon?

Yours respectfully,
Wilbur Grey

To discuss with your class

If you are asked to read part of the letter as you have rewritten it, do so. Notice when others are reading how their letters differ from yours. Be ready to suggest how you think that other letters could be improved. Make changes in yours if you think that you have not combined sentences or separated sentences in the best way. Be sure that all punctuation is correct.

All letters will not be alike, but all letters should win the approval of the class before they are to be considered satisfactory. When your letter is as good as you can make it, hand it to your teacher.

More Practice

I

A. If you need more practice in capitalizing, punctuating, and arranging headings, inside addresses, and envelopes, write the following exercise.

Write the heading, inside address, and salutation for each of the following letters. Then rule a rectangle about 3½ by 6½ inches in size to represent the envelope. In this write the correct address and your own return address for each letter. Use today's date in each heading.

1. A letter from 18 hillside avenue, brownsville, texas, to houghton and chandler, 506 main street, st louis, missouri.
2. A letter from 711 western avenue, salt lake city, utah, to ward and robinson, 3447 la salle street, chicago, illinois.
3. A letter from 873 west eleventh street, bangor, maine, to mr e w langer, 729 wheeler avenue, cambridge, massachusetts. Assume that you know mr langer personally.
4. A letter from millsboro, wisconsin, to mrs helen w savage, 3849 west sixty-third street, baltimore, maryland.
5. A letter from 4199 sea view avenue, los angeles, california, to hunter and mc carthy, main and eleventh streets, denver, colorado.

II

A. Number your paper to correspond with the following groups of sentences. Decide which short sentences can be made into more interesting compound sentences. Decide which sentences should be separated because unrelated ideas have been combined. Then rewrite the groups of sentences.

1. In the *Guardian* last night you advertised for a dog, and yesterday I saw a stray dog on our street. I took him home, and he is part collie. He has a head more like a mastiff's. He wears a plain brown collar. There is no plate on the collar.
2. Please send me five paper covers for books, and the size is 5½ by 7½ inches, and I want also four packages of pencils, and the colors that I want are red and black and green and yellow.
3. May I please have an interview with you, and I can come on any day this week.
4. The little house by the lake is in good repair. It needs a coat of paint. There is a pier made of good timbers. It was moved by the ice last winter and must be put into place, and the price I am asking is very small.
5. I am answering your advertisement in last night's *Globe*, and I am fifteen years old, and I have had experience in store work.
6. We want to play your team. We cannot pay your expenses. Can we play in your town, and we can come in a bus owned by the fathers of two boys on our team.

7. I have helped with housework at home. I have not had experience anywhere else, and I have made good grades in my courses in domestic science at school.
8. I am fifteen. My brother is fourteen, and we have done odd jobs for many of our neighbors.
9. The articles that I ordered from you have arrived, and you have sent a red sweater, but I ordered one in brown.
10. The game will be over about five o'clock, and we will furnish supper for your team, and you can catch the six-thirty bus for home.

B. Punctuate the following compound sentences. Some need commas before conjunctions; others need semicolons because there are no conjunctions connecting the clauses.
1. There were two large carts but he chose a small one.
2. I should prefer a brown raincoat however you may substitute black if the brown is not in stock.
3. Please send the package to Dayton, Nevada that is our nearest express office.
4. We can meet your team here or we can come to Fairville.
5. My school grades are good moreover my health has been so good that I have not missed a day at school during this year.
6. This room is mine the other is yours.
7. I like the small vase but it is too expensive for me.
8. I have had no experience except at home still I believe that I can do what you want done and do it well.
9. For three weeks last summer I worked in a store consequently I know something about delivery work.
10. This coat will not be of any use it is too small for me.
11. She has not read the book nevertheless I think that she will enjoy it.
12. The first package arrived yesterday the second has not yet been received.
13. You can accompany us or you can come later however I should like to have you with us.
14. I can lend you a picture of our play cast but it must be returned promptly.
15. The samples must arrive by Thursday otherwise I cannot show them to the committee before next week.

C. Rewrite the following compound sentences, combining them into simple sentences by making parts of the sentences compound.
1. These boxes are made of cardboard, and they are divided into small compartments for transplanted seedlings.
2. You have succeeded in your course in gardening, and your brother also has succeeded.
3. Ten men gathered at the bank of the river, and they tried to throw ropes to the man on the raft.
4. Will you please telephone to us today, or will you write to us so that we can have your letter not later than tomorrow?
5. Mr. Farnum has employed me for the past summer, and he has allowed me to give his name as a reference.
6. For this work you will need a saw,

and you will need also a hammer and some nails about three inches long.
7. The valve on the radiator leaks, and it lets water flow down along the pipe into the room below.
8. This lamp will not glare into your eyes, but it will cast a soft glow over your work.
9. My class is studying woodworking; my brother's class also is studying woodworking.
10. Please pick up all papers lying on the floor; also please put them into the wastebasket.
11. This box has been opened, and the other one has been opened also.

III

A. Copy the following sentences, inserting the pair of conjunctions given at the end of the sentence in the proper blanks. Choose the correct form of the verbs given in parentheses.
1. Neither he nor I —— (have, has) been offered the position.
2. To be a valuable employee, you —— must be —— accurate —— willing to work. (both — and)
3. —— the machine was —— carelessly constructed —— some parts were lost in shipment. (either — or)
4. —— send me —— size 16 —— size 18. (either — or)
5. She —— invited —— us —— our friends. (not only — but also)
6. Shall we —— notify —— Mr. Hammond —— Mr. Carlton about the accident? (either — or)
7. We shall —— need —— wigs —— special costumes for this play. (neither — nor)
8. Neither the laughs nor the applause —— (seem, seems) to please her.
9. Either he or his sisters —— (is, are) always ready to welcome visitors.
10. There should —— be —— one line on each side —— two on the right. (either — or)
11. Please —— send me —— the roast —— the chops. (either — or)

B. Each of the following sentences has a compound subject. Change each singular noun in the subject to the plural and each plural noun to the singular. Then think what change, if any, must be made in the verb. When you are sure, rewrite the sentence.
1. This morning the man and the women have arrived.
2. Neither the street car nor the automobiles seem damaged.
3. Have the curtains or the draperies arrived yet?
4. Don't the old man and his two sons live here?
5. Neither the bowl nor the cups have been used.
6. Don't the pen and the pencils belong to you?
7. Have the back door and the front door been locked?
8. In that valley there live the bears and the cub.
9. Neither the glasses nor the plate was broken.
10. Your brother and your sister have called you.

For Study and Better Reading

1. How Do Pictures Help You When You Read?

To read to yourself

When you are reading, what use do you make of pictures to accompany the story? Read the following passage. Try to picture the situation in your mind.

Who knows the cause? Was it spring in the air or the bright sunshine flooding the world outside? Whatever it was, Fran obviously was daydreaming. At a casual glance he seemed deep in concentration over the task of driving a nail in the cobbler's bench on which he was at work. But the hammer lingered on the head of the nail. A look of abstraction rather than one of concentration swept over Fran's face. His thoughts had gone flying. Perhaps the whine of the circular saw which one of his mates was using and the purr of a planer suggested his outboard motor as he raced up the lake. He was not alone in the boat. *Someone* was with him, laughing at him and swinging a teasing handful of water from the lake toward his face.

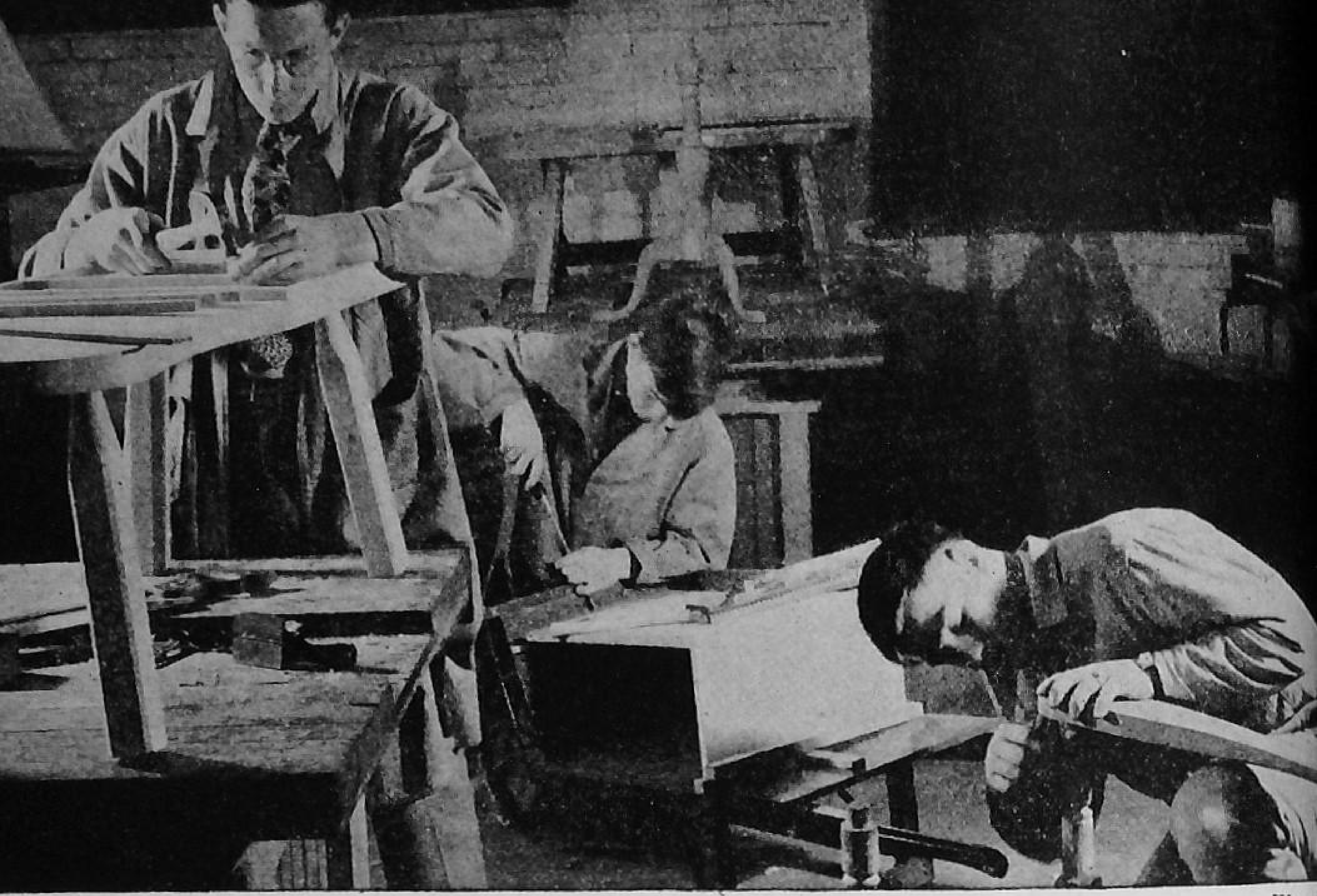
Kit and Tim shared none of his dreams. The one was intent upon setting a screw; the other concentrated upon whittling a refractory sliver from the rounded arm over which he was bending. They were workers. What had they to do with Fran's flight into fancy?

To discuss with your class

1. As you read the passage, how did you picture Fran? Was he standing, bending over, or kneeling?
2. What did the object on which he was working look like?
3. Did you form any picture of Fran?
4. In what sort of place was Fran working?
5. How many others did you picture in the same room?
6. What were they doing?
7. Did you form any mental pictures of the room in which they were working?

Now turn to the picture on page 276.

1. Which boy in the picture is Fran?
2. What is there in the picture that suggests sunlight outside?
3. Does the object on which Fran is working look as you thought it would?
4. Is Fran in the position which you pictured to yourself?
5. What objects in the room are mentioned in the passage but not shown in the picture?
6. Which boy in the picture is Kit?
7. When you read the passage, did you guess what Tim was working on?
8. Is there another object in the picture similar to the one on which Fran is working but more nearly finished?
9. What other object in the picture have the boys been constructing?



Worcester

10. What is there in the picture which suggests a room in a school rather than one in a carpenter's shop?
11. What has Kit used to hold the piece of furniture on which he is working?
12. Why do you think that he used it?
13. Does the use of it show that Kit was inventive?
14. Is there any piece in the picture which tells you what Tim's next job probably will be?
15. Is Tim working on the right arm of the chair or on the left?
16. Before you looked at the picture, did you know what a cobbler's bench is? Have you seen one, either in a shoemaker's shop or used as a piece of furniture in a room?
17. What other information did the picture give you that you did not have before you looked at it?
18. How does the use of pictures help a reader?

2. Using Pictures to Get Acquainted

To read to yourself

Read the following passage to yourself. Notice what objects you cannot picture clearly to yourself as you read.

Churning day had come again in the old Maine home. From the cellar mother had brought the jar of cream and poured it into the barrel churn. She stood fastening the top of the churn into place. Soon the barrel would be going end over end, swish,

swish, swish, until presently on the little glass set in the lid would appear the flecks telling that the butter had come. On the kitchen range behind her the kettle purred comfortably. A flatiron kept it company, warming itself against the time when the churning should be finished and sister's dress ready to be pressed. Sister herself was squatting at the end of the range, coaxing the long-furred coon cat to sit up and reach the morsel of food that she held, the kitten meanwhile sitting beside its mother and looking on with mild curiosity. All was warm and cozy in the room. Except for the rack of gloves drying beside the hot-water tank and the rank of sturdy winter overshoes near the stove, there was no hint of the snows piled deep outside.

To write by yourself

If you live in the country, you may have been able to picture all the objects mentioned in the passage. If you live in a city, you may not know their appearance. Answer the following questions honestly with no help except what you can get from the passage.

1. Name the objects in the paragraph which you cannot picture to yourself.
2. Do you imagine a large room or a small one?
3. Draw a rough sketch, showing how you think that the objects and persons in the room are arranged.

To discuss with your class

Turn to the picture on page 278, and then help your class to answer the following questions.

1. How does the arrangement of persons and objects in the room correspond with your sketch? Why do you think that you did not correctly imagine the relations of some of the objects to one another?
2. What objects that you did not know by name does the picture help you to recognize?
3. The passage says that the home was old. What evidence does the picture give of this fact? If you look closely, you can see one small object that would not be the same in any house built recently.
4. Do you think that there might once have been a fireplace in the room? Why?
5. What evidence is there in the picture that this house has running water?
6. The passage hinted at the season of the year. What is it?
7. What evidence is there in the picture that this season of the year is severe?
8. Does the room seem to you to have been much used? What is the evidence?
9. Have you ever seen a churn similar to this one? Why does the paragraph say that the barrel churn went "end over end"? How was it turned?
10. Do you think that this picture was taken when the people did not know that the photographer was at work? Why?
11. How can you use pictures to increase your knowledge?

3. Using Diagrams to Help You

To read to yourself

To follow diagrams and work according to the directions given with them you must first read carefully and accurately, taking one step at a time. Secondly, you must observe the diagram very carefully. Notice the numbers of figures which illustrate successive steps in a process. Be alert also to observe letters or numbers which tell you how to handle or relate various parts. Try your skill by following the directions given below.

To do by yourself

TO CUT A FIVE-POINT STAR

Take a square piece of paper, Figure 1. (See diagrams, page 279.) Use thin paper because thick or stiff paper does not fold so easily or accurately. Fold it three-cornered, laying the corner O on the corner R, as in Figure 2. Measure the line R N and find the exact middle point L. Fold down point M to L, which is the middle point of the line R N, as in Figure 3. Fold the point N to your left, using

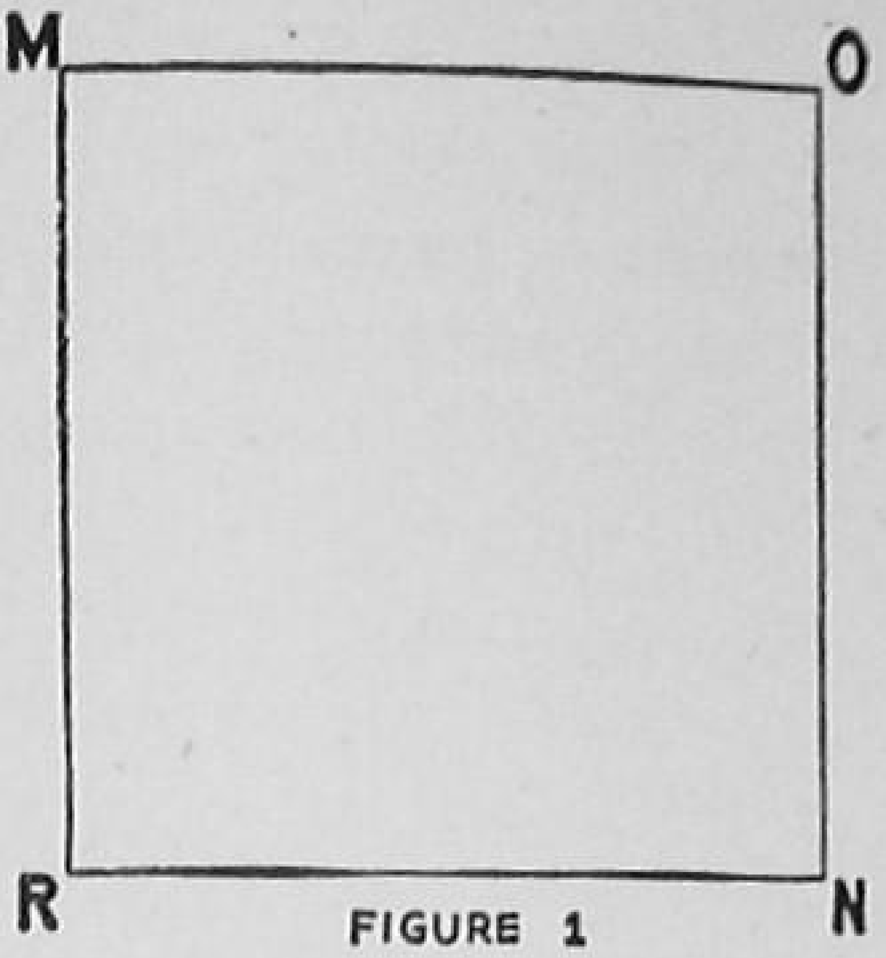


FIGURE 1

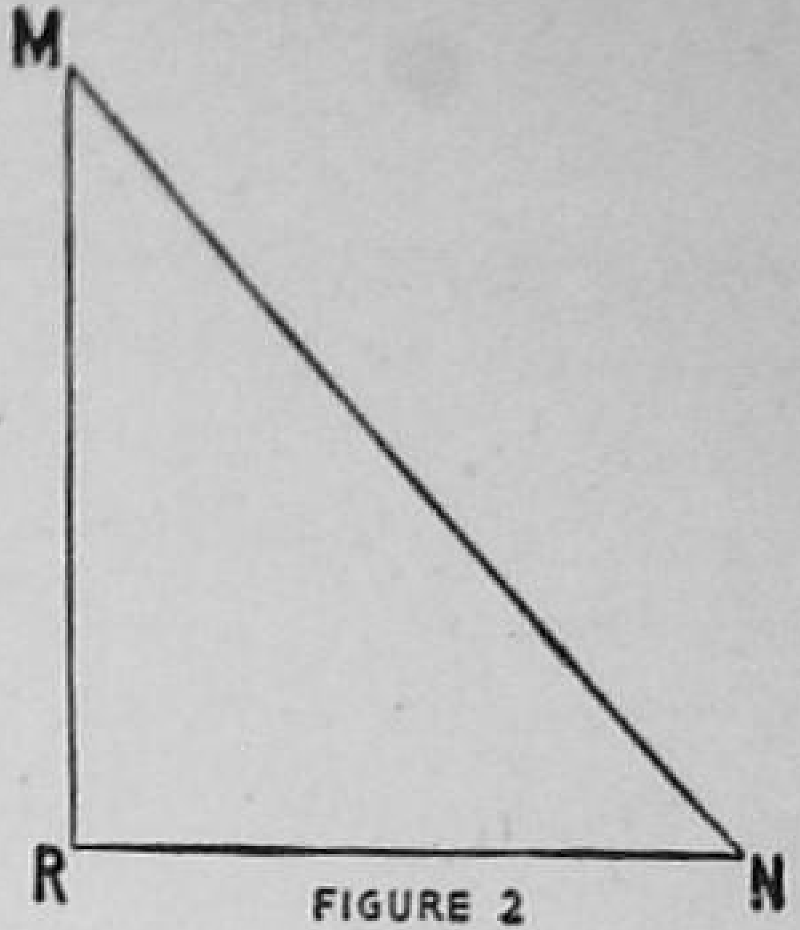


FIGURE 2

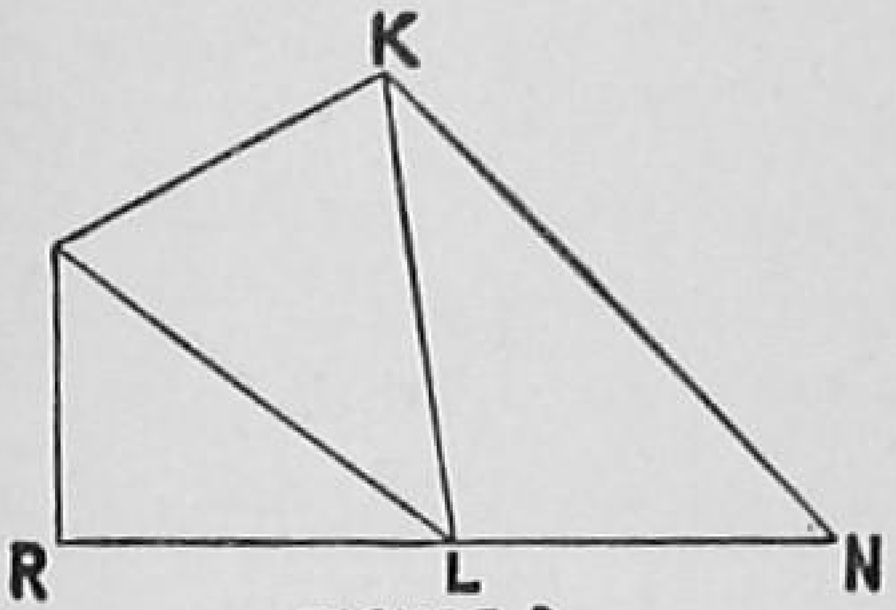


FIGURE 3

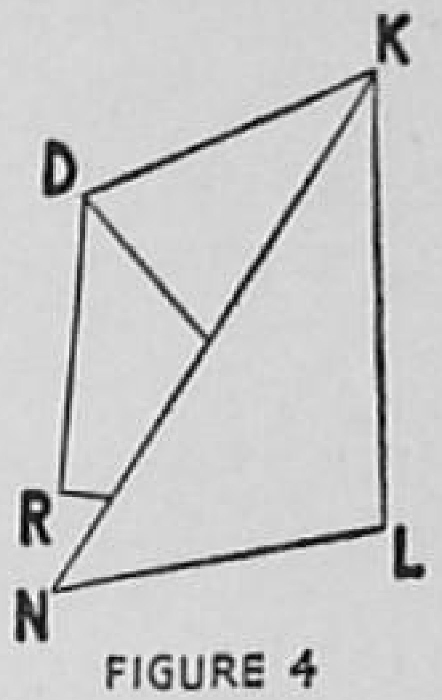


FIGURE 4

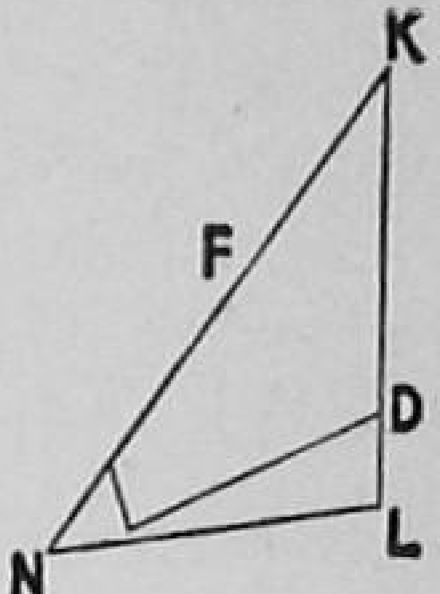


FIGURE 5

the line K L as an axis, Figure 4. Fold the part K R to your right along the line K N as an axis, Figure 5. By moving the point F toward K before you cut, you can make the points of the star as acute as you desire. Cut along the line D F. Open up the part K F D and you will have a perfectly proportioned star.

To discuss with your class

How many members of the class cut perfect stars on the first attempt? How many did not succeed? If you did not succeed, what was the result? Did you start with a perfectly square piece of paper? Did you fold neatly? At what point could you not follow directions? If you did not succeed, try again as some member of the class reads the directions step by step and helps you to follow them. What does your class need to be most careful about in using diagrams?

4. Adding New Words to Your Vocabulary

To write by yourself

Decide which of the meanings of the following italicized words is correct. Then number from 1 to 9 on a sheet of paper and write the correct meaning of each word after its number.

1. If a person is *obviously day-dreaming*, is he asleep, is he day-dreaming but not so that anyone can notice it, is he so clearly day-dreaming that anyone can notice the fact at once, is he making plans, is he just looking around?

2. If a person is *concentrating*, is he dreaming, looking around, fixing his mind on what he is doing, turning around, or not thinking about what he is doing?

3. If a person is *intent*, does he have good intentions, is he giving his attention closely to what he is doing, is he intending to do something, is he angry, is he insistent?
4. Is a *refractory* person broken, obstinate, bending backward, clinging, or angry?
5. If a person has a *flight into fancy*, does he go for a ride in an airplane, fly into anger, put himself in an imaginary world, imagine himself flying, or run away?
6. Is a *fleck* a gesture, a bird, a black spot, a tiny flake, or a small white flake?
7. Is a *morsel* of food a mouthful, an appetizing piece, a small piece, a long piece, or an unpleasant piece?
8. Is an *axis* an instrument used for cutting, a line around which something turns, a part of a flower, a hole through the center of the earth, or a pin?
9. Does *acute* mean pretty, skillful, broad, sharp at the end, or blunt at the end?

To discuss in class

Check your paper as your teacher or a classmate reads the correct answers. Mark any errors plainly. If you made any errors, ask to have your mistakes explained. Correct your paper before you hand it in.

Unit Nine Explanations

Community Fund

CHAPTER TWENTY-FIVE

Learning to Explain and Give Directions

1. What Makes an Explanation Clear?

To read to yourself

George and Henry are both Scouts. The Scoutmaster wanted to be sure that each of the troop knew how to put on the bandage for the palm of the hand. He asked each of them, therefore, to write out the directions for putting on this bandage.

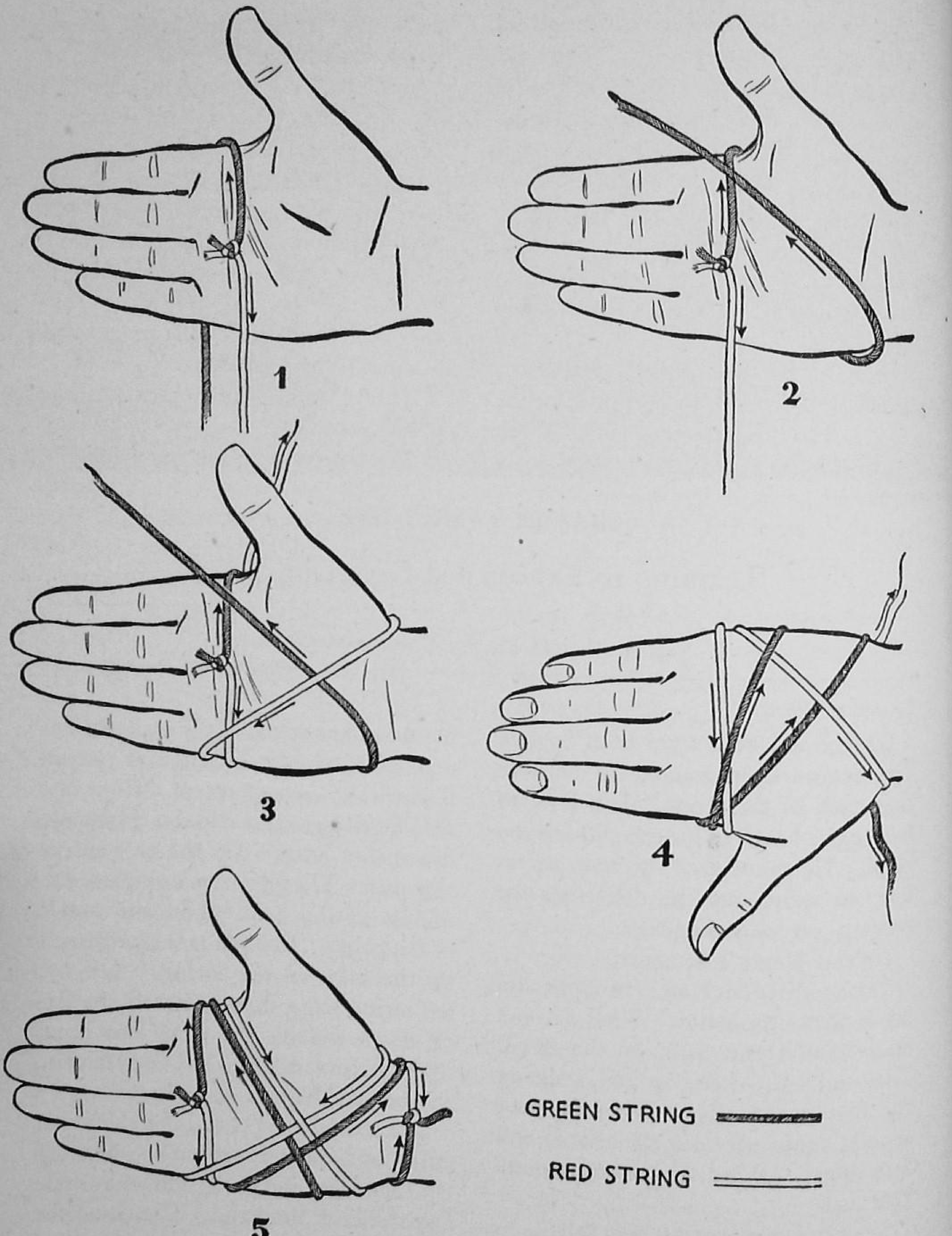
Here is Henry's attempt:

Take a three-inch strip of cloth and lay it across the palm. Wind one end once around the back of the hand. Then wind the other around, crossing the first diagonally. Bring the first around again between the thumb and first finger. Wind the second around that and tie.

George's explanation was this:

The bandage for the palm of the hand has five steps. It is easier to understand how the bandage is put on if you take two pieces of string, one red and one green, each about twenty-five inches long. Tie the two pieces together. The first step is to place the middle of the bandage in the center of the palm. This point is represented by the knot in the string. Let the red string hang down toward the little finger and let the green one hang over the back of the hand between the thumb and the first finger.

The second step is to take the green string and carry it across the back of the hand to the wrist on the little finger side of the hand. Continue the green string diagonally across the palm


1
2
3
4
5
GREEN STRING
RED STRING

over the string between the thumb and first finger.

The third step is to pick up the red string and carry it from the little finger side of the hand diagonally across the back of the hand, under the green string down and around the base of the thumb, under the loose end of the green string. Then carry the red string diagonally across the palm to the little finger side of the hand. Continue the red string around the back of the hand, bringing it up between the thumb and first finger. You will have to lift the green string where it lies near the thumb to let the red slip under it. The red string is then carried diagonally down the palm to the wrist.

The fourth step consists of carrying the green string diagonally across the back of the hand over the last turn of the red and crossing the red on the inside of the wrist.

The last step is to wind both the red and green around the wrist in opposite directions and tie in a square knot.

Once you have mastered, through the two colors of string, the turns to give the bandage, it is well to practice with a triangular bandage folded to a three inch width. The bandage should be at least fifty inches long. Ask your sister to run a red thread from the center of the folded bandage to one end of the bandage and a green thread from the center to the other end. In this way you will see where each turn of the bandage comes and you will know which end you must use for each turn.

1. Which explanation told clearly what was to be explained?
2. Which boy had a clear picture in his own mind of what he wished to say?
3. Which explanation was divided into definite steps? Of what value were the numbers of the steps?
4. In what order were the steps explained?
5. Which boy made use of a device to simplify the problem?
6. How was the device clearly linked to the problem?
7. Which boy used specific words?
8. Which explanation was shorter? Was it as easy to follow as the longer?

Look at the diagram on page 282. Was George's explanation accurate?

To talk over in class

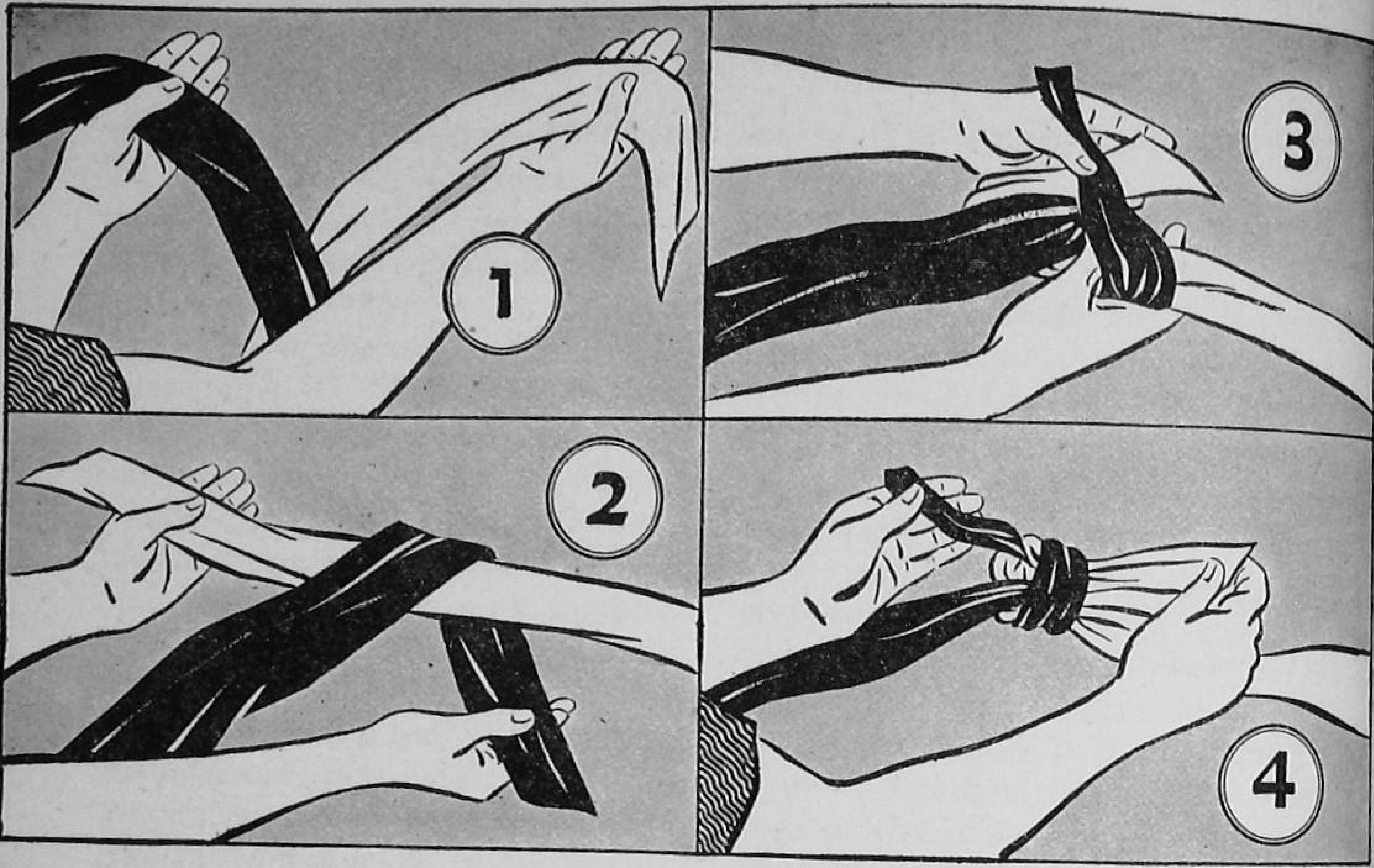
Help your class to answer the questions above.

What eight rules for making clear explanations do the answers to these questions suggest?

Help your class to state these rules in clear sentences. When the class is satisfied with the way these rules have been stated, take your part in dictating them while another member of the class writes them on the board. Listen while others dictate to be sure that they state the rules accurately. When the rules are completed, check them by those given on page 344.

To observe and write in class

Look at the sketches on page 284. These show how to tie a square knot. Practice with your handkerchief until



you are sure you know how to tie this knot. Into how many steps will you need to divide your explanation? Do you see how you might make use of George's device or some similar one to make your explanation clear? How will you link the device clearly to the problem? What specific words can you use?

When you are sure that you have a clear picture in your mind of each step, write your explanation on a clean sheet of paper.

To discuss in class

If you are called on, read your explanation. Does the class agree that you know how to apply the rules for explanations? Listen while others read their explanations to see whether they have followed the rules. Improve your explanation if possible.

2. Learning to Break an Explanation into Steps

To read to yourself

Lillian, who is famous for her candy, made this explanation to the candy committee for the spring social:

SUCCESS IN MAKING FUDGE

Smooth, creamy fudge is the result of skillful cooking. Careful beating to an exact consistency is important. You can tell when this point is reached because the mixture suddenly becomes thicker without losing its gloss. If you are using a mechanical beater, you will need to watch closely for this point. With a machine the point may

pass before you notice it. Then you will have a batch of candy hardening in the cooking utensil and on the beaters.

Unfortunately many recipes for fudge are not reliable. Experience proves that curdling can be prevented by using just the right amount of liquid. Many recipes call for too much liquid.

When you have finished cooking the candy, let it cool without stirring or even jarring it, until the pan in which it was cooked feels a little warmer than your hand.

The degree of cooking given the candy is also important. If you have a candy thermometer, cook the fudge until the thermometer registers 238°. If you cook the mixture less, the beating process will be longer. If you cook it more, it will probably sugar when you beat it. This explanation will help you to make perfect fudge.

Marie looked a little troubled as Lillian finished. "I think I'm going to need more help than you've given us, Lillian. I don't know how much liquid is too much. Could you explain that?"

"Most recipes call for two cups of sugar and one cup of milk," Lillian replied.

"Just how much milk is right?" Marie persisted.

"Try a half cup. When the milk and sugar are stirred together, the mixture should be the consistency of ice cream when it is time to take out the dasher."

"I have a question, too," Sarah said. "Most of us don't use a thermometer. My cook book says, 'Cook until a soft ball is formed when the candy is dropped in water.' I don't know how soft the ball should be nor how cold the water you drop it in should be."

"Let the water run from the faucet until it is as cold as it will get; then drop in a half spoonful of the candy. If the candy holds its shape and is waxy, you have cooked it too long. Add two tablespoons of water to the mixture and continue cooking and trying until a soft mass forms on the bottom of the cup when you drop some of the mixture in water. Pour off the water and with your fingers push this mass around. If it will almost hold its shape when you form it in a ball or lump, the candy is done."

"Shouldn't you always turn off the heat under the candy while you're testing it?" asked Jane. "Otherwise the whole mixture will be cooked more than your sample."

"Yes, that's a good plan," Lillian agreed.

"I'm not a very good cook," Debby admitted, "but I think we'd all get better results if we wrote out exactly what you've told us. Won't you tell us slowly just what we should do?"

1. If Lillian had had in her mind's eye a clear picture of the complete process of making fudge, what changes would she have made in her explanation?
2. Did she give her explanation in the order in which it would be used?
3. Did Lillian divide her explanation into definite steps?

4. What specific details did the rest of the committee ask Lillian to give?

5. What comparisons did Lillian finally use to make her meaning clear?

To discuss in class

Help your class to answer the questions above.

Into how many steps should Lillian have divided her explanation?

To write in class

Write the explanation that you would have dictated to the committee if you had been in Lillian's place. Use the number of steps in your explanation that the class has decided is necessary. If you can think of comparisons different from those Lillian made that would make any of the ideas clearer, use them.

To discuss in class

Listen while others read their explanations to see whether they used the necessary number of steps and gave the information in the order in which it would be used. Did they follow the other rules for explanations?

When you are called on, read your explanation. Does the class think you can divide an explanation into the proper steps and give the information clearly in the right order? What rules for explanations do you need to follow more carefully? Improve your paper in any way that you can before you hand it in.

3. Seeing Clearly in Order to Explain Accurately

To read to yourself

"Tell me how to tie a four-in-hand knot, Gene," Alice begged.

"I'll show you, if you give me a tie," Gene offered.

"I haven't a tie here; and anyhow I wouldn't like to spoil a tie practicing. Tell me how you do it."

Gene thought a minute. "I know exactly how to do it," he said slowly, "but I can't seem to explain it."

"Can't you imagine you are tying one and tell me what you do at each step?"

"I'll try. But I'm not sure how well I can do it."

Alice followed Gene's directions as well as she could, but when she saw him the next day she said, "I tied my four-in-hand just as you told me. See how it looks?"

If you were Gene, what is the first step you would try to see in your mind's eye?

What is the second step?

What is the third step?

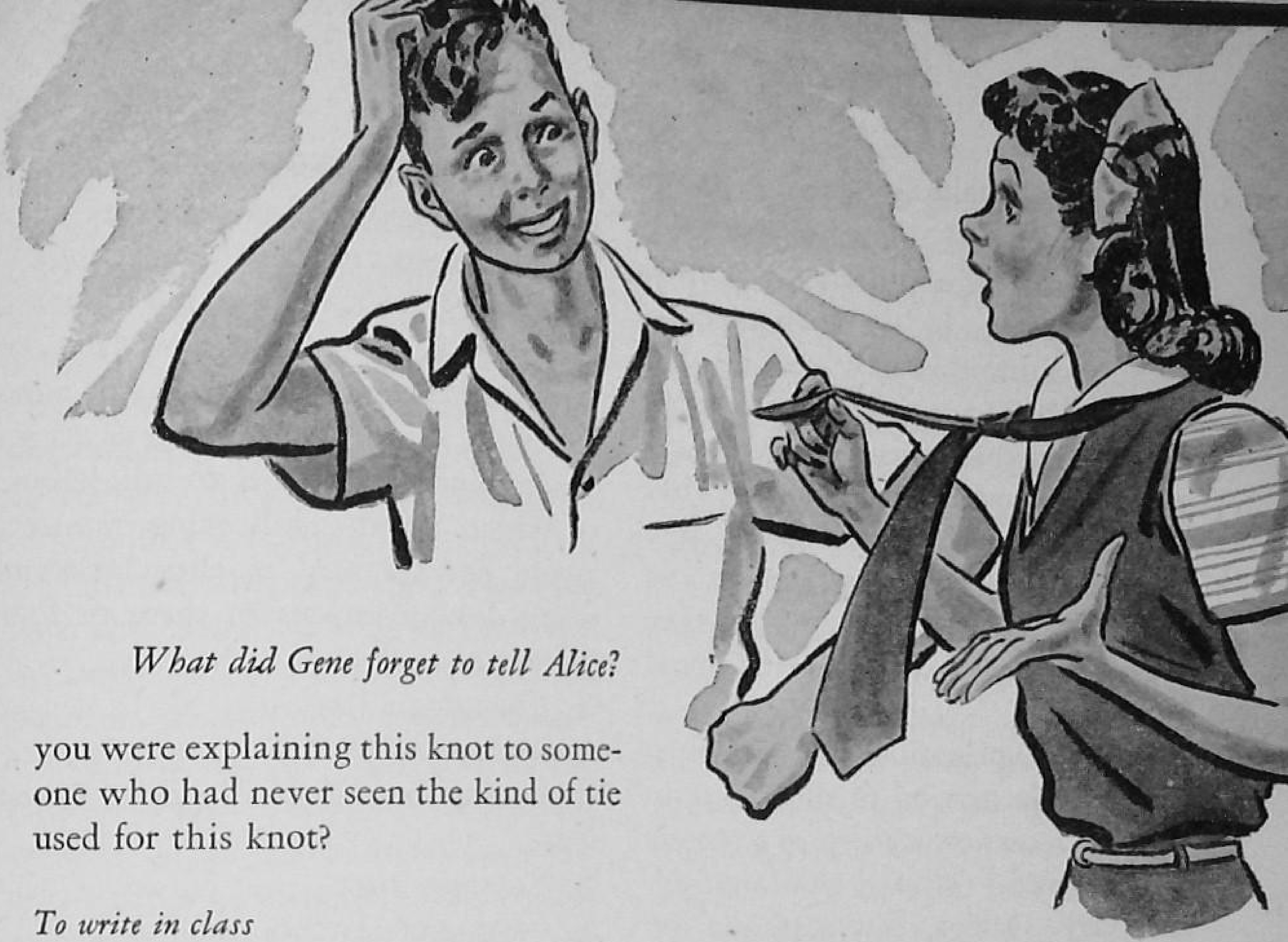
Look at the picture on page 287; what step did Gene omit?

To discuss in class

Help your class to answer the questions above.

Where do you think the step which Gene forgot should have been given?

What step would you need to add if



What did Gene forget to tell Alice?

you were explaining this knot to someone who had never seen the kind of tie used for this knot?

To write in class

On a clean sheet of paper write an explanation that would show anyone how to tie a four-in-hand knot. What about the shape of the tie makes a device like George's in Lesson 1 less necessary in this description?

To discuss in class

Listen while others read their papers to see whether you agree with the steps they have used and the order in which they gave the steps.

When you are called on, read your explanation. Does the class think you followed the rules for explanations?

If the class thinks your explanation was not clear, your teacher will appoint a classmate to act each step of your explanation as you read it. The pupil may use a piece of string instead of a tie. Why would his action be easier to follow if the string were made up of two pieces of different colors?

What improvements can you make in your explanation as a result of this explanation?

4. Learning to Use Diagrams or Demonstrations in Explanations

To read to yourself

The rules you have made apply both to written and to oral explanations. But there are some differences in the way you apply some of them. No matter in which way you give your explanation, you must always see clearly in your mind the process. And you must always divide it into the

right number of steps to make it clear to others. You must give these steps in the order in which they will be performed. In a written explanation, you must usually assume that your reader knows nothing or very little about the process. In an oral explanation, you can find out what your audience knows. If they know more about a process than you thought, you can omit unnecessary steps. If they know less, you can give additional information.

In oral explanations you can often use a demonstration to show exactly how a process or one step in a process is performed. Usually you must accompany such a demonstration by sentences that explain why you perform each motion or act. Unless you have thought your explanation out as carefully as you would in order to write it, you will confuse your audience, for your statements will often seem to contradict what you are doing, or will lag behind your motion, or be far ahead of it. For this reason many skillful demonstrators write their explanations and test them many times with the demonstration to be sure that the words fit the act perfectly.

When you use a demonstration, you must be careful to perform the act in such a position that your right hand will be on the side of the audience's right hands. You will therefore often have to turn your back to them or let them look over your shoulder. Arrange if possible to have your audience look down on what you are doing. Sometimes you can sit while they stand.

In written explanations, a comparison or a diagram often takes the place of a demonstration. Oral explanation may also make use of a diagram. Whether it is used in a written or an oral explanation, lettering or numbering a diagram makes it easier to understand and simpler to talk about.

Which of the following subjects could be explained in the classroom with demonstrations in three or four minutes?

1. Changing a tire
2. Making an omelet
3. Giving the oath of allegiance to the flag
4. Roping a steer
5. Casting on stitches for knitting
6. Teaching a dog to shake hands
7. Bandaging a sprained ankle
8. Performing a simple card trick
9. Setting a breakfast tray
10. Perfecting a stroke at tennis
11. Opening a new book correctly
12. Drawing a cartoon

To discuss in class

In what ways are oral and written explanations alike? In what ways are they different? Why does written explanation often precede oral explanation?

Help your class to decide which of the subjects above are suitable for an explanation with demonstration in the classroom. What equipment would be required? Which could you explain orally with the aid of a diagram? What should the diagram be? What other subjects would be suitable for an explanation in class?

Working together

Help your class to select for explanation a subject that requires a demonstration. When the subject has been chosen, think through the process carefully. Divide it into steps. List these steps on a piece of scratch paper and number them to show the order in which they should be explained.

When the members of the class have finished writing the steps, take your part in writing the steps on the board or in dictating them while another member of the class writes them. Use the notes you made on scratch paper. Help to make the statement of the steps clear and complete. Is the order of the steps that in which they would be used or followed? If not, number the steps to show the right order.

Testing the explanation

Help to choose a member of the class who will demonstrate the process for which the class has just worked out the steps. This pupil will use the string, strip of cloth, elastic band, paper, or other necessary equipment exactly as the steps explain it. Next choose another pupil who will read the steps as the first pupil demonstrates them. Watch the demonstrator carefully and listen to the reader attentively. Does the demonstrator do exactly what the reader is saying he should do? As soon as the demonstrator seems to be making a mistake, stop him. Ask him to repeat the step that seems to be in error. Should the explanation be changed? Or has the demonstrator misunderstood the direction? Help to improve the explanation if necessary. Then ask the demonstrator and reader to begin again. Continue this testing and improving of the explanation and demonstration until the two are perfected.

What have you built recently?

5. Using What You Have Learned

To select and plan by yourself

Think of a simple process with which you are thoroughly familiar and in which your classmates would be interested that you could explain with a demonstration in three or four minutes. If you have trouble in selecting a subject of your own, choose one that the class has already approved from the list above. The picture on page 289 or 291 may suggest a subject.

Imagine yourself performing the process from beginning to end. Then break the process into steps. How many shall you need?

At which points shall you need to give special warnings or cautions?

Can you demonstrate all the steps? If not, which ones can you? Will the demonstration be simple enough to make the explanation clearer?

To write by yourself

When you have answered these questions carefully, write the steps you will use in your explanation in the order in which you think they should be given. Test the steps and their order by practicing your demonstration as you read the steps. Make any improvements that this test suggests. Then ask a member of your family or a classmate to watch your demonstration while you give your explanation. From the questions that he asks and from his ability or lack of it to follow your demonstration, you can decide whether any changes are needed.

Finally, when you feel that you have perfected the steps you will use and the demonstration that illustrates them, write what you expect to say. Use clear sentences. Make each step a separate paragraph.

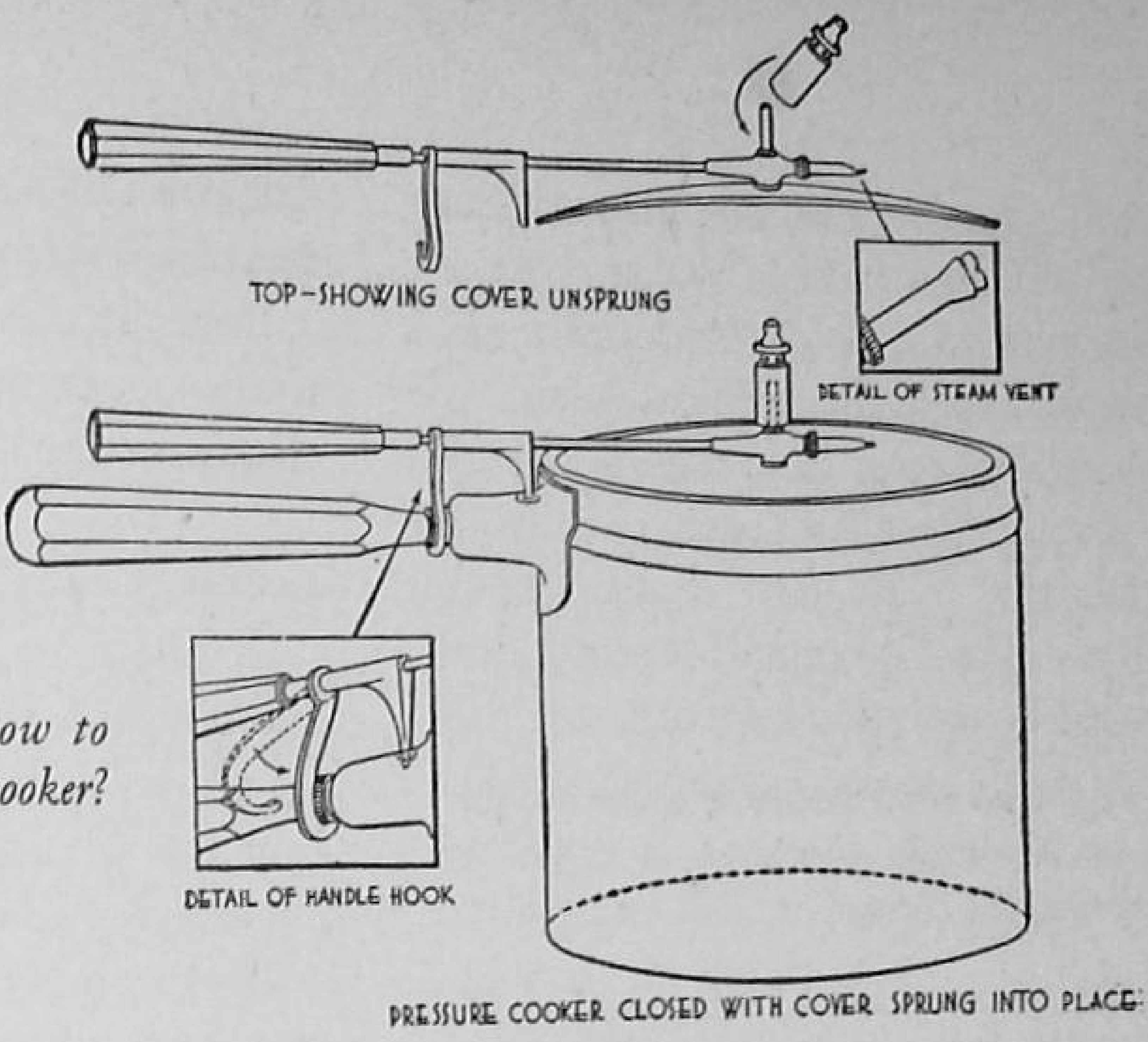
To practice by yourself

Practice reading your explanation while you make your demonstration. Do not try to memorize the words, but do remember the steps and the order in which you should give them. If you go through your demonstration each time you give your explanation, you will find that the motions you make will help you to remember what you plan to say.

To give in class

When you are called on, give your explanation. Place yourself in the right position to make your demonstration easy for the class to follow. Speak slowly and distinctly. Make your demonstration slowly. Remember that what is now familiar to you may be new to your audience. Does the class think that you have followed the rules for explanations?

Listen while others give their explanations to see whether they make the steps clear and present them in the best order. Ask courteously for more information on any point that you do not understand. Should you have paid closer attention to the speaker?



Can you explain how to use a pressure cooker?

To test in class

Often after an explanation has been made orally with a demonstration, those who listened need to review the directions or explanation and try the process for themselves. To meet this need, handbooks, manuals, directions of all kinds are written and printed. Without the author to demonstrate and answer questions, explanations must be simple and clear. Were the directions that the class wrote clear?

Exchange your written explanation for that of a classmate. Read to yourself the paper that you now have. Recall the demonstration. Can you perform the demonstration by following the explanation? Mark any part of the explanation that you think should be changed or added to in order to make the process simpler to follow. Return it to its owner. When you receive your paper, try to improve it. For more practice, see Exercise I, A, B, C, and D, page 306.

★★★ CHAPTER TWENTY-SIX ★★★

Complex Sentences

1. Learning to Tell a Principal Clause from a Subordinate Clause

To read and learn

A *clause* is a group of words containing a subject and a predicate and used as part of a sentence.

When a sentence contains but one clause, such as, *Sam came early*, it is a simple sentence.

You have learned that a phrase, two or more words, may be used as a part of speech. You might say, *Sam came in the morning*. *In the morning* is a prepositional phrase used as an adverb. You could say *Sam came before we had*

eaten. If you examine this sentence, you will find that it has two clauses. *Sam came* is a clause because it has a subject *Sam* and a predicate *came*. *Before we had eaten* is also a clause. *We* is the subject and *had eaten* is the predicate. The two clauses are not alike. The first one, if it stood alone, would be a simple sentence.

A clause that standing alone would be a simple sentence is called a *principal clause.*

The second clause, *before we had eaten,* is not a sentence when it stands alone. It depends on the principal clause *Sam came.*

A clause that depends on a principal clause is called a *subordinate clause.*

A sentence that contains one principal clause and one or more subordinate clauses is called a *complex sentence.*

Find the principal clause and the subordinate clause in each sentence below:

1. If you know the right method, the work is easy.
2. When we began our task, we were puzzled.
3. We did not work efficiently because we were untrained.
4. Later they showed us the place where we should sort the material.
5. Those of us who paid attention could soon recognize different grades of gauze.

To discuss in class

What is a complex sentence? How can you tell a subordinate clause from a principal clause?

Does the class agree with your selections of principal and subordinate clauses in the sentences above?

To write in class

On the first line of a clean sheet of paper write the following headings for six columns:

Principal Clause, Subject, Predicate, Subordinate Clause, Subject, Predicate.

Then number from 1 to 14 in a column and fill out your chart for the sentences below.

1. While Mother was away, we made a cake.
2. Before we began work, we washed our hands.
3. Although we knew the recipe, we read it carefully.
4. While Alice collected the equipment, I assembled the ingredients.
5. We used the kitchen machine which Dad had given Mother for her birthday.
6. While I creamed the butter, Alice measured flour and milk.
7. Then we changed places.
8. Alice beat the sugar into the butter while I greased the tins.
9. We did not beat the eggs separately, but we did beat them into the batter thoroughly.
10. The baking powder and salt were mixed with the flour.
11. Next we added a little milk.
12. After that was thoroughly mixed, we added a little flour.
13. We continued in this way until we had used all the flour and milk.

14. We stirred in the flavoring after we had removed the batter dish from the machine.

To correct in class

Listen while others read their choices to see whether you agree. If you are called on, read your choices. Does the class think you know how to tell principal from subordinate clauses? If you made mistakes, find out how to correct them and make any changes necessary to improve your paper.

To test yourself

Make a chart like the one you have just used and fill it out for the sentences below. Write Simple, Compound, or Complex in an added column.

1. Jake cleared the garden before his father returned.
2. He raked away the leaves which covered the perennial border.
3. He put them in a large basket which he carried to the compost pile.
4. He threw them on the pile and he kept the sides of the pile vertical.
5. After he had made a layer of leaves, he covered it with a few shovelfuls of dirt.
6. When he put on the last layer, he hollowed the top of the pile a little.
7. This depression would hold rain water.
8. He thus had a compost pile that would retain moisture.
9. Whenever the grass was cut, the cuttings could be added.
10. The weeds which would be pulled from the garden could also be added.

To correct in class

While your teacher or a classmate reads the correct items, mark any mistakes you made. If you need more practice, turn to Exercise II A, page 306.

2. Subordinate Clauses Used as Adjectives and Adverbs

To read and think over

A subordinate clause is used instead of a single word as a part of speech. Notice the sentences "Sam came before we had eaten," "Sam came early," "Sam came in the morning." *Before we had eaten* answers the question *when?* just as the word *early* or the phrase *in the morning* does. It is therefore used as an adverb and modifies the verb *came*.

Subordinate clauses may be used as adjectives. *The house that he lives in is old. The house is old* is the principal clause. *That he lives in* is a subordinate clause. It answers the question *which?* It is therefore used as an adjective. What word does it modify?

You have been used to thinking that an adverb answers the questions *When? How? How much? How long?* When a phrase or clause answers any of these questions or the questions *Why?* or *In spite of what?* it is used as an adverb. It is also used as an adverb if it makes a condition, beginning with the words *if* or *unless*.

I went, although I was afraid. *Although I was afraid* is a subordinate adverbial clause, modifying the verb *went*. *Although* and *though* mean *in spite of the fact that*.

Which subordinate clauses in the following sentences are used as adjectives? Which are used as adverbs?

1. Few that remained were fresh.
2. Some were undesirable because they were soiled.
3. Others that were worn were equally worthless.
4. Several had been cast aside because they were imperfectly finished.
5. Bargains which actually save money are rare.

To discuss in class

In what way is a subordinate clause like a phrase? In what way is it different?

Help your class to pick out the principal and subordinate clauses in the following sentences. Tell the subject and predicate of each clause and how each subordinate clause is used.

1. On that evening, which was our last, we played games.
2. I liked best the game which is called Magic Wand.
3. The player who is it goes out of the room.
4. His partner, who has a magic wand, remains with the rest of the group.
5. The wand, which may be a cane or an umbrella, never leaves the partner's hand.
6. The partner and the group decide on an object.
7. Then the player who is it is called back.
8. When he enters, his partner points to an object with the magic wand.
9. The one who is it shakes his head.
10. This procedure is continued until the right object is pointed out.
11. The man who is it nods his head.
12. The secret seems simple when you know it.
13. The object which is pointed out immediately before the right one must be black.

To write by yourself

Across the top of a clean sheet of paper write the headings Principal Clause, Subordinate Clause, Part of Speech, and Word Modified. Then number from 1 to 7 and fill out the table for each of the following sentences:

1. Another game that I liked was called Proper Names.
2. This game also required a partner who was banished for a minute.
3. During his absence the group agreed on a name that he must guess.
4. When he returned, the other partner questioned him.
5. He always shook his head until the right name was called.
6. After we had played the game for an hour, we found the key to it.
7. When the next name would be the right one, the last wrong name would contain the name of an animal.

To correct in class

Check your paper while a classmate or your teacher reads the correct forms.

If your paper does not agree with the list read, find out whether you have really made a mistake. Correct your paper before you hand it in.

3. Kinds of Conjunctions

To read by yourself

You already know that the same word may be used as more than one part of speech. How is the word *before* used in each of the following sentences?

1. John had often stopped here *before*.
2. John had stopped here *before* the game.
3. John had often stopped here *before* he went to the game.

In the first sentence *before* is an adverb.

In the second sentence *before* is a preposition.

In the third it is a *conjunction* introducing a subordinate clause.

A conjunction that connects a subordinate clause to the principal clause is called a *subordinating* conjunction.

You do not need to memorize all the subordinating conjunctions, but you should be able to recognize them by their use in sentences. You must not confuse them with prepositions or adverbs.

How is each of the following italicized words used?

1. He was tired *although* he had worked only a short time.
2. *Until* today he had played well.
3. *Until* he saw the new tires, he had not realized his were dangerously smooth.
4. We waited for the mail *after* Jessie arrived.
5. Jessie came *after* May.
6. Come *when* you can.
7. Did you come *when* Jack did?
8. Have you seen him *since*?
9. I have not had a glimpse of him *since* April!
10. Jane has not seen him *since* he went away.

To discuss in class

What is a subordinating conjunction? How can you tell a subordinating conjunction from an adverb or a preposition?

Help your class to tell which of the italicized words above are subordinating conjunctions.

Which sentences above are simple sentences? Which are complex? Which are declarative? Which are interrogative? Which is exclamatory? Which is imperative?

To write by yourself

For each of the following sentences give this information: (1) Tell whether it is declarative, interrogative, exclamatory, or imperative. (2) Tell whether it is simple, compound, or complex. (3) Tell how each subordinate clause is used. (4) Tell how each word is used. For instance, in the

sentence *Jane called while you were out*, you would write:

This is a declarative sentence because it tells something and is followed by a period. It is a complex sentence because it has a principal clause *Jane called* and a subordinate clause *while you were out*. This subordinate clause is used as an adverb to modify *called*. *Jane* is a proper noun used as the subject of the verb *called*. *Called* is a verb, the simple predicate of the principal clause. *While* is a subordinating conjunction connecting the subordinate clause with the principal clause. *You* is the second personal pronoun, nominative case, used as the subject of *were*. *Were* is the past tense, second person, of the verb *to be*; it is used as the simple predicate of the subordinate clause. *Out* is an adverb modifying *were*.

1. Make a careful plan when you can.
2. We shall need it.
3. We may err, but we shall try again.
4. Will you be patient with us?
5. Nothing shall prevent our coming!

To discuss in class

Listen while others read their papers. Mark any statement on your paper that does not agree with the form read. If you think that your statement is really correct, find out whether it is right or wrong. Take your turn in reading the statements you have written. Does the class agree with your decisions?

4. Restrictive and Non-Restrictive Clauses

To read and remember

Compare these two sentences:

The pencil which you have is mine.

Mary, who lives near us, brings us our mail.

In the first sentence, the subordinate clause *which you have* points out the exact pencil you mean. It restricts the meaning of the sentence to one particular pencil and no other. It is called a *restrictive clause*.

In the second sentence the subordinate clause adds an idea to the word *Mary*. It is not pointing out any special person, because the word Mary has already done that. The sentence means *Mary brings us our mail, and in addition she lives near us*. Since this subordinate clause is not restricting the meaning to one particular person or thing but is merely adding an idea, it is called a *non-restrictive clause*.

Which subordinate clauses in the following sentences are restrictive and which are non-restrictive?

1. The weather, which had been stormy, cleared.
2. We began a systematic search, which we hoped would be successful.
3. The room which was assigned to me was on the second floor.
4. I began my task, which I dreaded, by making a careful plan.
5. It was a carefully constructed plan, which I thoroughly approved.

6. It called for an exact classification of each article that was in the room.
7. My sorting, which was hasty, showed at least three classes of chairs.
8. There were two straight chairs, one upholstered arm chair, and one arm chair that had no upholstery.
9. I glanced at the four chairs, which were all in poor repair.
10. A picture which could be concealed in any of them would be rather small.

To discuss in class

What is a restrictive clause? What is a non-restrictive clause?

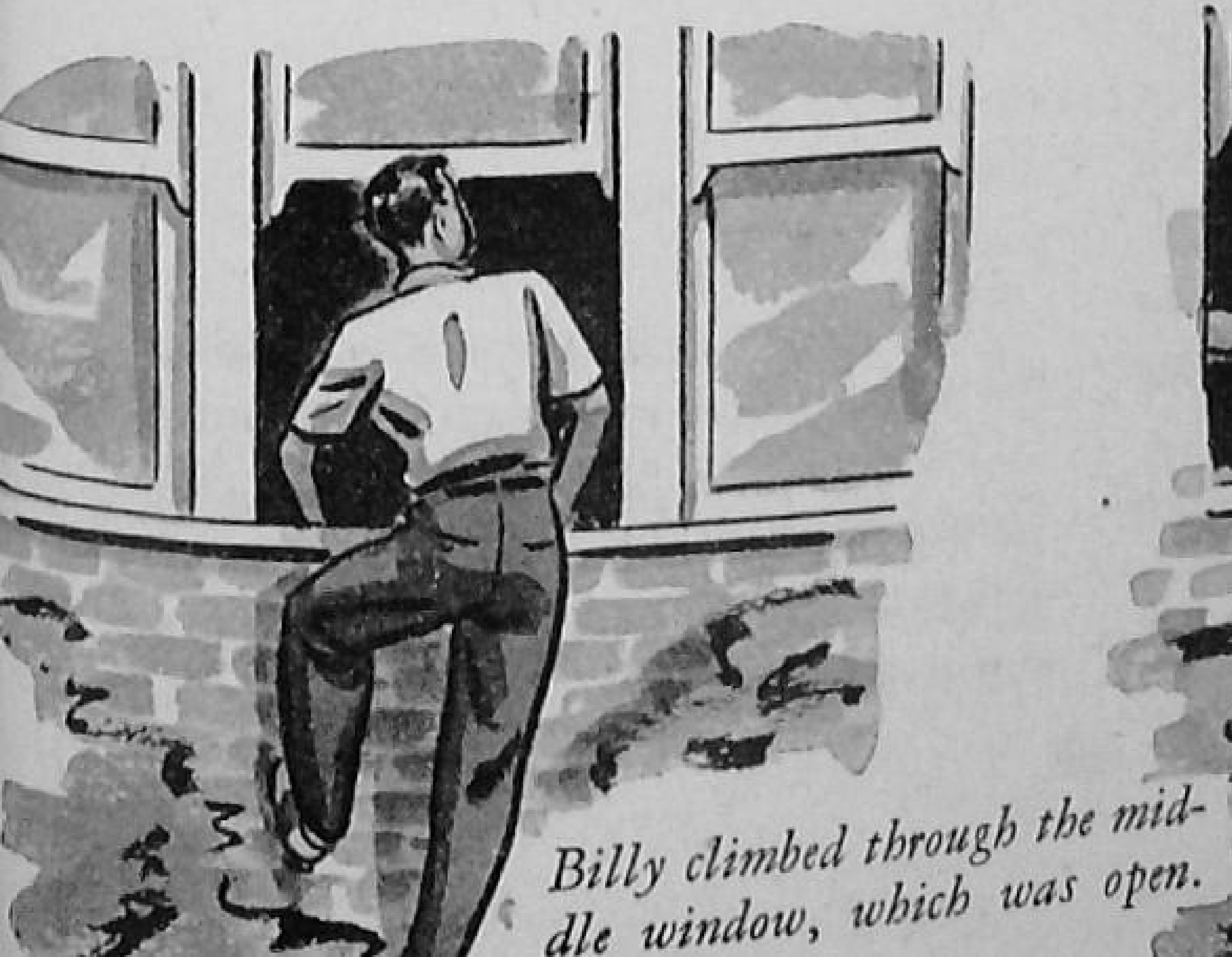
Take your turn in explaining which subordinate clauses in the sentences above are restrictive and which are non-restrictive.

To write by yourself

Make two columns on a sheet of paper. Head one Restrictive Clauses; head the other Non-restrictive Clauses. Copy the subordinate clauses of the sentences below under the proper heads.

1. A trip which includes carrying a cat may be difficult.
2. Complete preparation, which includes looking out for the cat's comfort and your own also, overcomes most of the obstacles.
3. Two types of carrier, that are equally comfortable, may be used.
4. A basket which permits the cat to move a little is good.
5. However, a canvas bag that has been properly made is equally good.
6. A bag that is sewed up like a pillow case with a hem at the top will do.
7. Below the hem, which should be narrow, make a series of buttonholes about an inch in length.
8. Through these buttonholes, which must be strong, thread the cat's collar.
9. The cat, which will undoubtedly protest, should then be put quietly into the bag.
10. The collar is then snapped around the throat of the cat, which will be confined by the bag.

In which statement are the words which was open *necessary to tell which window Billy climbed through?*



Billy climbed through the middle window, which was open.

Billy climbed through the window which was open.

To correct in class

Read your lists if you are called on and find out whether the class agrees with your choices. Listen carefully while other pupils read their lists to see whether you think they have chosen the right clauses in each case.

If you made errors, find out why your choices were wrong and correct them. For more practice, use Exercise II B, page 307.

5. Punctuating Subordinate Clauses

To read and find out for yourself

If you have been observing carefully, you will be able to tell how an adverbial clause should be punctuated when it stands first in a sentence. If you are not sure that you know, look back to pages 292, 294. Whenever you find an adverbial clause at the beginning of a sentence, notice how it is punctuated. Then complete this rule:

When an adverbial clause stands first in a sentence, it is separated from the rest of the sentence by

Do you already know the difference in the way that restrictive and nonrestrictive clauses are punctuated? If not, look back to pages 296, 297 and observe carefully until you can complete the following rules correctly.

A —— clause is set off from the rest of a sentence by commas.
A —— clause is not set off from the rest of a sentence by commas.

How would you apply these two rules in punctuating the following sentences?

1. When you wish to bend glass tubing at home you will find the task simple.
2. Before you start have the tubing dry.
3. Experiment first on a piece that is rather short.
4. You should remove the top from a stove that burns gas.
5. Hold in the flame the part of the tubing which you wish to bend.
6. Frequently turn the tubing which will begin to soften.
7. Use a pressure which is slight.
8. A bend that is smooth and even will result from this process.

To discuss in class

What three rules for punctuating subordinate clauses have you learned?

Take your turn in showing how to punctuate the sentences above.

To write in class

Copy the following passage, punctuating and capitalizing it correctly. You will need to use all the rules for punctuation that you know.

Oratory was a form of entertainment that was regarded highly in ancient times special provision for public speaking was made in the roman forum where a rostrum was erected this was a rectangular platform that had a

marble balustrade across its front. The speaker stood on the platform at an opening which was made in the middle of the balustrade. The word rostrum which means beak or prow in Latin referred to the prows of two captured ships that decorated each end of the balustrade. Greeks romans and gauls all admired forceful speakers. This interest in public speaking continued for centuries but it declined somewhat in the late nineteenth and early twentieth centuries. When magazines books and newspapers literally flooded the civilized world written communication became an easier and surer way to reach great masses of people because of the increasing importance of the written word fewer young men devoted themselves to oratory capable speakers became rarer the public came to associate oratory with high sounding insincere speeches after radios came into general use there came a return of interest in good speakers modern man may not equal the interest felt by the ancients in speakers who can rouse emotions he does however enjoy thoroughly a speaker who can express himself clearly simply and forcefully

To correct in class

When you are called on, read your sentences with the punctuation you have used and the reason for it. You would read *After I completed my lesson, I practiced* thus: "Capital *A*, after, capital *I*, I completed my lesson, comma after a subordinate clause standing first in the sentence, etc." Find out whether the class agrees with your punctuation and use of capitals.

Listen while others read to be sure you agree with their decisions. Mark any mistakes and correct them before you hand in your paper. For more practice, use Exercise II B, page 307.

★★★ CHAPTER TWENTY-SEVEN ★★★

Using Subordinating Conjunctions and Relative Pronouns Correctly in Complex Sentences

1. A Test to Find Out How Well You Remember What You Have Learned

To read to yourself

As you read the following sentences from an explanation Jack made, notice everything that should be corrected:

When we begun, our War Savings Stamps campaign we hadn't heard of nobody trying any place else. We were most ready to begin last Monday. On account of we wanted to carry it out like the other troops were doing, we waited until Saturday. At about nine o'clock we started. Each of us had a list of houses by which they

were to call. Mark's list was the longest of any. All us boys called at each house on the list given us. We asked if the family would agree to buy War Savings Stamps of us. Them families that hadn't no regular plan for buying was asked to regularly buy one stamp each week. Most every family was willing to buy one. Us fellows promised to come at the same time each Saturday. Somebody is always to home on Saturday. It seemed like everyone were real glad to make this arrangement on account of it saved them the trouble of going out some place to get the stamps. The Joneses was more eager than any family to take part in the plan. Some families blamed their previous failure to buy stamps on the inconvenience of getting them. Having so many families to see in the morning, Saturday afternoon seemed the next best time to make calls. The end of Bracket Place was all the farther I went Saturday morning. Oscar he finished his calls in the morning. Ed blamed his poor showing on lack of patriotism. Jake sold more than any scout in the troop. He met up with the most generous buyers of any scout. Our troop had most a perfect score; one boy failed to get only one order.

To read aloud

Take your turn in reading the sentences above, correcting any errors as you do so.

Listen when others read to be sure that you agree with their corrections.

To write by yourself

Copy the sentences, making them correct in every respect.

To correct in class

As your teacher or a classmate reads aloud the correct forms, check your paper. Mark any errors clearly and show your record to your teacher.

If you made a perfect score, your teacher may ask you to write twenty sentences in which you cover the same points of correct usage that the test covered. Put both the correct and the incorrect form in parentheses.

If you made errors, look up in the index under Correct usage the words on which you made errors and review them.

2. Using Complex Sentences to Make Your Meaning Clear

To read to yourself

Children and persons who think in a childish manner talk in simple sentences or in simple sentences combined with *and* to make compound sentences. They make all their ideas of equal importance. In other words, they do not *subordinate* less important ideas to the *principal* idea.

Sandy said, "John went to the game and he saw Martin."

In this compound sentence Sandy has made two ideas equally important.

How can you express this idea in a complex sentence?

Moreover, you can only guess which event came first.

He may have intended to say any one of the following things·

"John went to the game, where he saw Martin."

"After John had been to the game, he saw Martin."

"Before John went to the game, he had seen Martin."

"Because John went to the game, he saw Martin."

"While John was at the game, he saw Martin."

"John went to the game, so that he could see Martin."

"John went to the game because he had seen Martin."

"John went to the game after he had seen Martin."

In which sentences above is seeing Martin made the principal idea in the sentence?

In which sentences is John's going to the game made the principal idea?

In which sentences does the subordinate clause express time?

In which does it express cause?

In which does it express place?

In which does it express purpose?

Turn the following compound sentence into a complex sentence in which the subordinate clause expresses cause. It rained on Saturday and there was no ball game. Which idea will you put into the principal clause?

How could you restate the following sentence making it a complex sentence and implying that the arrival was not so late as might have been expected?

We lost our way and we reached camp at eight o'clock.

In using words as conjunctions, remember that the preposition *like* should never be used instead of the conjunction *as* or *as if*.

Right: Helen plays like her sister.
Right: Helen plays as her sister does.
Wrong: Helen plays like her sister does.

Do not use the expression *on account of* when you mean *because.*

Right: We finished early because several of us worked together.

Wrong: We finished early on account of several of us worked together.

To discuss in class

How can you indicate that one idea in a sentence is more important than another?

Help the class to rearrange the compound sentences above and to answer the questions you have been answering for yourself.

To write by yourself

Rewrite the following compound sentences as complex sentences which express the meanings suggested after each:

1. We went to the post office and we bought some defense stamps.

Express place in the subordinate clause.

2. Fred lost his locker key and he left his cap in his desk.

Express cause in the subordinate clause.

3. Lester had worked hard all day and he was very tired by night.

a. Make the subordinate clause express time.

b. Make the subordinate clause express cause.

4. Henry worked in the morning and he played tennis in the afternoon.

a. Make the subordinate clause express purpose.

b. Make the subordinate clause express time.

5. At the sudden noise he turned quickly, and he acted scared.

Make the idea *scared* into a subordinate clause.

Should you use *like* or *as if*?

To discuss in class

Read your sentences when you are called on.

Does the class approve of the rearrangements you have made?

Listen while others read their sentences to be sure that you agree with the way in which they have restated the sentences.

If you made errors, correct them before you hand in your paper.

3. Relative Clauses Used as Adjectives

To read to yourself

Find the subordinate clauses in the following sentences:

The man who passed us is a neighbor.
The book which was lost was mine.
He made the plan that succeeded.
This is Mary, who lives near us.

The relative pronouns *who, whoever, which, whichever,* and *that* are used to introduce subordinate clauses.

A clause that is introduced by a *relative pronoun* is called a *relative clause.*

In each of the sentences tell what word the relative clause modifies.

As what part of speech is each relative clause used?

Which of these relative clauses are restrictive?

To discuss in class

Help your class to answer the questions that you have been considering.

Take your turn in telling what are the subject and the predicate of each subordinate clause in the sentences above.

To write by yourself

Improve the following compound sentences by turning them into complex sentences with relative clauses:

1. A locomotive engineer had his eyes tested recently and he was found to have poor sidewise vision.
2. This defect makes it difficult for one to see objects at the side of the road without turning the head and it is more dangerous in drivers of automobiles than in locomotive engineers.
3. Such a driver does not see cars approaching from the side and he is in danger at intersections and crossroads.
4. A safe driver has normal vision, and he can see objects at the side and ahead without change of focus.
5. Normal vision includes an arc of 195°, and this arc is extensive enough to include vision slightly to the rear.
6. Contracted vision has the effect on drivers of blinders, and it cuts off sight of passing cars until they are in front of him.
7. A normal pair of eyes both focus on the same object, and they give perception of three dimensions.
8. Some persons must depend on the sight of one eye and such persons lack perception of depth.
9. Some drivers have but one good eye and they are likely to strain this eye by overwork.
10. This strain may cause headaches, and these headaches in turn increase fatigue still more.

To correct in class

Listen while others read their papers to see whether you think they have used relative clauses well in making complex sentences. Take your turn in reading the sentences. Does the class think you know how to make complex sentences? For more practice, turn to Exercise III A, on page 308.

4. Using the Right Case of the Relative Pronoun

To read to yourself

1. The ball which has red stitching is mine.
2. The bat which you found is new.
3. He made the plan that you followed.
4. This is Mary, whom you know.
5. He called Max, to whom he gave a present.

In the first sentence the relative pronoun is used as the subject of the subordinate clause, and it is therefore in the nominative case.

In the second, third, and fourth sentences the relative pronoun is used as the object of the verb of the subordinate clause. It is used therefore in the accusative, or objective, case.

In the fifth sentence the relative pronoun is used as the object of the preposition *to*. In this sentence the relative clause is *to whom he gave a present*.

The case of the *relative pronoun* is determined by its use in the *relative clause*.

The relative pronouns *who* and *whoever* are the only relative pronouns that have a different form for the accusative, or objective, case.

If you remember and apply this rule when you are in doubt as to whether you should say *who* or *whom*, you will not make errors.

Which form should you use in these sentences?

1. This is the man (who, whom) gave us his radio.
2. This is the man (who, whom) we have often seen.
3. We knew the man (who, whom) helped you.
4. We knew the man (who, whom) you helped.
5. Help us to find the child (who, whom) is lost.
6. Help us to find the child to (who, whom) we showed the puzzle.
7. Help us to find the child (who, whom) we sent on an errand.
8. Hazel, (who, whom) you know, is absent.
9. Hazel, (who, whom) sits in your room, is absent.
10. Hazel, for (who, whom) you asked, is absent.

To discuss in class

What form do you use for the accusative, or objective, case of *that, who, which, whoever*? How can you tell what case of a relative pronoun to use?

Take your turn in reading the ten sentences above, using the correct form of the relative. Tell how the relative is used in its own clause.

To practice aloud or to write

Whether you read the following sentences aloud or write them, choose the correct form of the relative pronoun and tell why you use each case you select.

1. The boys (who, whom) were practicing bandaging were Scouts.
2. Each one of them to (who, whom) the scoutmaster gave a problem began to work on it.
3. He had to help a few (who, whom) became confused.
4. Those (who, whom) he helped were able to complete their bandages successfully.
5. Most of the others chose companions on (who, whom) they practiced.
6. Then the ones (who, whom) had acted as victims practiced on the ones (who, whom) had bandaged them.
7. Before long each of the Scouts (who, whom) belonged to the troop looked as if he had been seriously wounded.
8. Victims (who, whom) were willing subjects often had several bandages.
9. Those (who, whom) the master

marked perfect on the first try helped those (who, whom) the work puzzled.

To check in class

If you wrote the sentences, check your paper while the correct forms are read by a classmate or your teacher. Mark any errors. Correct your paper before you hand it in. Whether you practiced aloud or wrote the sentences, listen as they are read to be sure you understand why each form was used.

To test yourself

Number on a sheet of paper from 1 to 22. Beside each number write the correct form for each word in parentheses below. Tell what case it is and how the word is used.

1. Mary, (who, whom) likes games, tried an experiment at her party.
2. Two people (who, whom) the group chose went out.
3. To the one (who, whom) Mary called the leader and to all the rest of the group she showed a pack of twenty-five cards.
4. In the pack there were five cards (which) had a circle.
5. There were five (that) had a triangle.
6. There were five on (which) there was a square.
7. Five more were blank and the final five were those (which) were covered with dots.
8. The cards, (which) looked from the back like any others, were then shuffled.
9. Every member of the group (who, whom) wished to shuffle did so.
10. The pack was handed to the leader (who, whom) the group had chosen.
11. This was Susan, (who, whom) the whole group teases.
12. The other player was Ned, (who, whom) will always try anything.
13. The rest of the group, (who, whom) did not know quite what to expect, looked on.
14. Ned, (who, whom) Mary had put in a chair with his back to the group, settled himself comfortably.
15. Susan faced the group, (who, whom) sat without speaking.
16. She took a card from the top of the deck and showed it to the group, (whom, who) noted its symbol.
17. As she showed the card to the group, Ned called out the symbol (which) he thought it had.
18. When he guessed correctly, Susan gave the card to a girl (who, whom) was sitting at her right.
19. When he missed, she gave the card to a boy (who, whom) sat at her left.
20. At the end the girl (who, whom) Susan asked to hold the correctly guessed cards had six.
21. The boy (who, whom) held the errors had nineteen.
22. The average score for a person (who, whom) attempts to guess the symbols is five.

To correct in class

Check your paper as a classmate or your teacher reads the correct form for each sentence.

If you need more practice, turn to Exercise III B, on page 308.

More Practice

I

A. Which of the following subjects would be suitable for three- to five-minute explanations in class? Write them on a sheet of paper.

1. How to play football
2. How to build a cold frame
3. Planning a vegetable garden
4. What to do in an air raid
5. How to cook

B. Select one subject from the list you made in Exercise I A, and write the questions that the explanation should answer. If you could make the answer to any question clearer by using a diagram or a picture, write *diagram* or *picture* beside that question.

C. Write notes that would help you to answer each of the questions that you listed in Exercise I B.

D. From the questions and notes you made in Exercises I B, and I C, write your explanation.

II

A. Turn a clean sheet of paper so that the longer dimension runs from left to right. Then number from 1 to 21. Across the top of your paper make the following heads for columns: Kind of Sentence, Form of Sentence, Subject of Principal Clause, Predicate of Principal Clause, Subordinate Clause, Subject, Predicate, Conjunction. Fill out your chart for each of the following sentences; for instance, if the sentence is, "Where are you going?" you would write *interrogative* in your first column; *simple* in the second; *you* in the third; *are going* in the fourth.

1. In planning for blackouts, choose in addition to the kitchen one other room.
2. It should be a room with few windows, and it should have tight doors.
3. Although it may be small, it should accommodate the whole family.
4. There are several satisfactory ways of making a room light proof.
5. You can buy heavy paper for shades, or you can line long draperies with black cloth, or build wood frames and cover them with black cloth.
6. Across the top of the window frame nail a lath.
7. The lath should extend several inches beyond the window at each side.
8. After the lath is in place, tack two lengths of black cloth to it.
9. The lengths should overlap each other in the middle by two or three inches.
10. Both lengths should hang several inches below the sill.
11. When the black curtains are in use, they hang down straight.
12. They must be held in place at the window sill by another lath.
13. This lath can be secured by a screw.

14. When it is not in use, it hangs down toward the floor.
15. It can be rotated on its screw until it lies parallel to the sill.
16. In that position it holds the curtains firmly at the bottom.
17. In a similar way, fasten a lath at the top of each of the outside edges of the window.
18. These laths should be the length of the windows.
19. When the curtains are dropped in place, the outer edge of each curtain should be tucked under the vertical laths.
20. In this way, the curtains will not blow aside when a door is opened.
21. When they are not in use, the curtains are rolled up and tied to the lath at the top of the window.

B. Copy and punctuate the following sentences correctly. Tell in each case whether the subordinate clause is restrictive or non-restrictive.
1. Jack and Patsy who are fond of animals visited each house in their neighborhood.
2. Their directions which apply to dogs apply also to cats.
3. Dogs should wear collars which carry a license tag and the owner's name.
4. Cats can wear a harness which has the owner's name on the plate.
5. A pan which can be filled with drinking water should be available.
6. For small dogs as well as cats a strong basket which permits the animal to turn around or stand up is convenient.
7. Take with you to private shelters your cat or dog which has been leashed or put in a basket.
8. If your cat climbs out of reach at the beginning of a raid seek shelter yourself.
9. When the raid is over call the local animal rescue organization.
10. A dog or cat that is suffering from fear should be given a sleeping tablet.
11. Sodium bromide which is suitable for mild cases of fear in dogs should be given in tablet form by mouth.
12. Give dogs which are small two grains of sodium bromide.
13. Give dogs which are medium sized five grains of sodium bromide.
14. Give dogs which are larger ten to fifteen grains of sodium bromide.
15. Sodium bromide which is not expensive can be secured from your druggist.
16. The doses which are listed above may be repeated within one to two hours if the dog does not quiet down.
17. Cats which are very timid animals also need sleeping tablets.
18. A cat which weighs eight pounds may be given a one and one-half grain tablet of amytal by mouth.
19. This dose will induce a sound sleep which will last two or three hours.
20. A half dose which may be made by cutting the tablet in two will quiet many cats.
21. Jack and Patsy explained these precautions to each owner of animals in their neighborhood.
22. Cats which are unused to collars should learn to wear them.

A. Write complex sentences to make the meaning of the following compound sentences clearer. Do not change any sentences that do not need to be changed.

1. We tried to make a new tennis court and the job proved difficult.
2. We could not plow the clay field ourselves, but a neighbor lent us his hired man and tractor.
3. The field was plowed and we shoveled out the clay.
4. This was our hardest task and it took us nearly two weeks.
5. We shoveled dirt and we put stones of three sizes in three piles.
6. The biggest stones went in the first pile and the medium-sized ones went in the second pile and the small stones went in the third pile.
7. We shoveled out the whole tract to a depth of two feet and we put the largest stones in the bottom.
8. We covered them with the medium-sized stones from the second pile and we put the small stones in next.
9. We added two loads of gravel and we put in three loads of sand.
10. Fortunately it rained for three days and the rain washed the sand and gravel into the spaces between the stones.
11. The whole foundation needed rolling and we could then put back the clay.
12. Our neighbor came to our rescue again and he offered his tractor and hired man.
13. He dragged a heavy roller over the foundation for a half day and we obtained a hard smooth base.
14. We had shoveled some clay out of the pit and we shoveled this clay back and we added two loads of clay besides.
15. It rained for a day and we began the process of rolling the court to a smooth level surface.

B. Copy the following sentences, or read them aloud if your teacher prefers, using the correct form of the relative pronoun, and correcting any other errors that you find.

1. Mr. Harris (who, whom) Lester had helped to move, offered to build a strong enclosure in the basement of his garage.
2. Lester thought many families (who, whom) owned animals would be glad to put them in this pen during raids on account of it would be safe.
3. "Wouldn't the persons (who, whom) you know be afraid to herd dogs and cats together on account of they might fight?" asked Mr. Harris.
4. "Each owner (who, whom) we asked, promised to give their pet one of the sleeping tablets which Dr. Grimes, the veterinary, supplied."
5. "Are there any Scouts," Mr. Harris asked, "(who, whom) we could use as assistants?"
6. "Our troop has already chose three (who, whom) know all the animals in the neighborhood well and (who, whom) the animals like."
7. "If the families of the boys (who, whom) your troop have chose agree, I'll help you out like I said by building the enclosure," promised Mr. Harris.

For Study and Better Reading

1. A Test to Find Out How Carefully You Read

To read to yourself and write

An efficient reader, like a successful detective, makes use of every clue he finds. Like a detective, he must be alert, else he will miss many clues. The more you have read, the more interesting things you have done or thought about, the more clues you will find easily. Look for every clue that may be of use to you in answering questions on the following sentence.

Before the window set with small panes of wavy glass, a buxom wench in a mob cap plied amain the handle of a churn.

1. If this were the first sentence of a story, would you expect to find the characters traveling (*a*) by airplane, (*b*) by railroad, (*c*) by horseback, (*d*) by steamboat?
2. Which of the following ideas would the characters be likely to express: (*a*) women should vote, (*b*) strikes should be outlawed, (*c*) witchcraft is a dangerous art, (*d*) sheep raising in Australia is profitable?
3. Which of the following weapons might the characters use: (*a*) blunderbusses, (*b*) machine guns, (*c*) sling shots, (*d*) poison concealed in a ring?
4. What single word can you point out that would make you expect the character mentioned to be (*a*) a lady of high degree, (*b*) a servant, (*c*) a criminal, (*d*) a witch?
5. What single word can you find that suggests the character was (*a*) tall, (*b*) plump, (*c*) thin, (*d*) old?
6. What single word suggests that she was (*a*) lazy, (*b*) cross, (*c*) energetic, (*d*) tired?

Which of the following themes for stories would be inappropriate after this opening sentence:

(*a*) Finding gold in the Klondike, (*b*) the assassination of a Roman general, (*c*) raising cattle on the plains, (*d*) hiding a Tory spy?

When you are sure that you know how to answer each of the questions above correctly, write the answers on a clean sheet of paper, numbering them to correspond to the questions.

To correct and discuss in class

By helping to answer the questions, find out whether the class thinks you are a successful detective. As a classmate or your teacher reads the correct answers, check your paper. Mark any errors clearly. In the top right-hand corner of your paper write the number of errors you made.

If you are asked to do so, write on the board the number of pupils making a perfect score, the number making one error, the number making two errors, and the number making three errors. What proportion of the class made fewer than four errors? Did you score with the first half of the class?

2. Learning to Find the Right Clues

To read and decide by yourself

If you are an alert reader, you gather impressions of the author's purpose easily. The following passage can be made to give two entirely different impressions by substituting other words for those printed in italics.

Henry Stevens had been until eight o'clock Friday a [1] *carefree*, [2] *loud-voiced* individual whose chief interest had been the comparison of the batting averages of his contemporaries. Doors [3] *slammed in his wake* and windows [4] *shuddered* in their frames at his [5] *tread*. His customary concessions to the social standards [6] *consisted of lightening the tint* of his hands [7] *by about three shades* and passing a comb [8] *hastily* through his [9] *rough and bristling* hair. When, however, he appeared at breakfast Sunday morning, his father feigned shock. His hair no longer gave the impression of a [10] *startled porcupine*. His hands for the first time since he had taken over the responsibility for their appearance [11] *did not affect* his mother's appetite adversely.

Was Henry bad tempered? Wrapped up in his own interests? Was he thoughtless? How did he regard matters of etiquette?

Would you expect the story which followed to concern (*a*) the arrival of a new teacher, (*b*) the winning of a baseball championship, (*c*) the reading of a new book, (*d*) the effect of meeting a new girl?

Would you expect the story to be (*a*) humorous, (*b*) sad, (*c*) tragic?

Read the paragraph substituting the following words or phrases for the italicized words:

[1] *docile* [2] *soft spoken* [3] *latched behind him* [4] *slid quietly* [5] *touch* [6] *included careful scrubbing* [7] *to a meticulous red* [8] *painstakingly* [9] *neatly barbered* [10] *successful advertisement for hair tonic* [11] *affected*

In the second version was Henry a lively boy? Was he thoughtful? How did he regard his personal appearance?

Would you expect the story that followed to deal with (*a*) the arrival of a new girl, (*b*) the arrival of a new teacher, (*c*) worship of a rough and uncouth hero, (*d*) making an ice boat?

For what different reasons might Henry's parents in both versions be secretly pleased at his change?

3. Learning to Use Words Exactly

To read to yourself

A *fat* rosy cook worked steadily in the sweltering kitchen. She measured *scrupulously* each item of seasoning, but she *went back and forth* endlessly between the refrigerator and the pantry. A slight *yielding* to systematic planning would have saved her miles in a single day. However, had you had the *temerity* to suggest such a thing, she would have *pretended* ignorance of what you meant. Any well-meant hint was always regarded by Eliza as *unpleasant* criticism. For these *easily managed* spirits who could be influenced too much she had only vigorous contempt. *Rude* in manner, heavy of tread, inflexible in habit, Eliza worked *vigorously*, insensible of the *doctrines* of household science.

Find in the following list of words one that could be substituted for each of the words or phrases printed in italics in the paragraph you have just read.

docile	meticulously	concession
feigned	boldness	amain
uncouth	plied	adverse
teachings	buxom	

To discuss in class

Help your class to decide what word to substitute for each italicized word or group of words.

To write by yourself

Write eleven sentences of your own, in each of which you use one of the words in the list you have been using.

To correct in class

Read your sentences when you are called on. Find out whether the class thinks you used these words accurately. If you disagree with the decisions of the class, consult an unabridged dictionary to see whether you or the class is mistaken.

Unit Ten
Entertaining Others

CHAPTER TWENTY-EIGHT

Telling Stories and Reading Poems

1. Reviewing Your Work in Telling Stories

To read and think over

To make sure that you remember what you have learned about telling stories, test yourself by finding the correct answers to the following questions. Sometimes there will be more than one correct answer.

1. What kinds of stories would you choose to tell to your class?
   a. Stories that have unpleasant situations in them
   b. Brief stories that you have enjoyed when you heard or read them
   c. Long stories that you liked
   d. Rambling stories that have no point
   e. Stories that ridicule persons you know or ideas in which your friends believe
2. Which of the following suggestions should be followed in planning a title for a story?
   a. Suggest in some way the outcome of the story
   b. Include the name of a character
   c. Arouse curiosity on the part of the reader
   d. Repeat a complete sentence from the story
3. Which of the following ideas should the first sentence of a story include?
   a. Start the action of the story by telling something important about it

b. An explanation of why you enjoyed the story
c. Where you found the idea for the story
d. What the point of the story is
e. Make your readers or audience interested in what is going to happen

4. Why should you use direct quotations in a story?
   a. To make the characters seem real
   b. To give the facts you use accurately
   c. To provide training in dramatic work
   d. To learn to punctuate and paragraph correctly
   e. To make the story more lively and interesting

5. Why should a hint or clue to the outcome be given early in a story?
   a. To give away the point of the story
   b. To prepare readers to accept the surprise as probable and satisfying
   c. To show that you know what is going to happen
   d. To give practice in solving mysteries

6. How can you make your story seem to move fast and add to the reader's excitement?
   a. By making each repetition of similar actions briefer and briefer
   b. By having the characters disappointed for a brief time
   c. By using long descriptions
   d. By using short sentences
   e. By adding unnecessary details

7. Where should the surprise or most interesting point of the story come?
   a. In the middle of the story where interest begins to lag
   b. At the beginning so that readers will wish to hear the rest of the story
   c. Anywhere in the story
   d. Near the end

8. What should your last sentence do?
   a. Contain the point of greatest interest if possible
   b. Provide a satisfying conclusion
   c. State a moral truth
   d. Repeat an old proverb
   e. Explain why you like the story

9. Why should you practice telling your story before you give it in class?
   a. So that you will enjoy telling it
   b. So that the class will think you have dramatic ability
   c. So that the class will wish to have it published in the school paper
   d. So that you can tell it in such a way that the class will understand it and enjoy it

To write in class

Number on a sheet of paper from 1 to 9. After each number write the letter or letters that show which answer or answers are correct.

To check in class

Help your class to decide which answers are correct for each question. If the class does not agree with your choices, find out why your decisions are not correct.

2. Planning and Telling Stories to Entertain Others

To read and decide by yourself

You have had experience in telling stories to your family and to your class. The class may find that a day nursery, a playground group, a library, or a hospital may wish to have a group of storytellers entertain them. Before you can decide what kind of story to tell, you must know whether your audience is made up of persons your own age with your own interests or whether it is made up of younger persons with a different set of interests. If you have younger brothers and sisters, you will know what interests them and can judge accordingly what will interest others of their age.

If you are telling a story to crippled children, why would you not tell a story that depended for its point on the ability to run, or jump, or take an active part in sports?

If you are telling a story to lively boys, why would you not choose a story that depends for its point on an understanding of some famous painting?

Help your class to answer the questions you have been thinking about. Then decide which of the following suggestions for stories would be most suitable for the audience which you are going to entertain. Add suggestions of your own to the list below.

1. What amusing incident in your family could you make interesting to a larger group?
2. What joke have you attempted to play on someone else only to have it turn out to be on you?
3. Have you made elaborate plans to look and act, in your mother's absence, several years older than you are? What happened when you tried to carry out your plan?
4. Have you had a bargain turn out to be an unwise expense?
5. Have you a habit that annoys your family? Have you tried to break it with amusing results?
6. Have you ever in trying to be helpful embarrassed someone else with amusing results?
7. What is the funniest experience you ever had?
8. Do any of the pictures in this book suggest a story you might tell?

To think over before you write

1. What events must you include in your story to make it complete and easily understood? Which should you tell first? Which would come next? Which will you keep for the last?
2. What will you plan to include in your first sentence? Why should it not be too long?
3. What clue will you give early in the story?
4. What direct quotations from your characters can you use?
5. Plan carefully the sentences in which you give the point of your story. Make them short. Where should they come?

6. Plan the exact phrases you will use in your last sentence. Tie it up with the clue you plan to give early in the story.

7. Plan a title that will make your audience wish to hear the story. Be sure that it has a real relation to the story and does not give away the point.

Writing your story

As you write your story, be careful to write sentences, not groups of words which are not sentences written in the form of sentences. Separate sentences by periods, not commas. Vary the kind of sentences you use so that you do not have too many sentences strung together with *and* or too many sentences that are short and monotonous. Use some complex sentences and try to vary the position of the subjects in your sentences. In this way you will be able to give your story a pleasant variety.

To practice by yourself

Practice telling your story at home, first by yourself, then before the members of your family. Ask for criticisms to improve your story or your way of telling it. Try to tell your story without reading it.

To carry out in class

When you are called on, tell the story you have written. Speak clearly in a pleasant tone, loud enough to be heard easily. Find out whether the class thinks you should improve any of the skills you have learned in storytelling.

Listen while others tell their stories. If any of them ask for help in improving their work, give as helpful suggestions as you can in a courteous way.

Find out whether the class thinks that you need to review any of the standards for storytelling?

3. Reading Poetry Together

To read to yourself

Read the following poem to yourself, emphasizing lightly each syllable that is accented. After the first two stanzas decide for yourself which syllables should be accented.

THE GASTRONOMIC GUILE OF SIMPLE SIMON

GUY WETMORE CARRYL

Convéniently néar to whére
  Young Símple Símon dwélt
There wás to bé a cóunty fáir,
  And Símple Símon félt
That tó the fáir he óught to gó,
In áll his Súnday clóthes, and só,
Detérmined tó behóld the shów,
  He pút them ón and wént.
(One hálf his clóthes was bórrowed
  and the óther hálf was lént.)

He heard afar the cheerful sound
Of horns that people blew,
Saw wooden horses swing around
A circle, two and two,
Beheld balloons arise, and if
He scented with a gentle sniff
The smell of pies, what is the dif-
Ference to me or you?
(You cannot say my verse is false, be-
cause I know it's true.)

So when he saw upon the road,
Some fifty feet away,
A pieman, Simple Simon strode
Toward him, shouting: "Hey!
What kinds?" as lordly as a prince.
The pieman said: "I've pumpkin, quince,
Blueberry, lemon, peach, and mince."
And, showing his array,
He added: "Won't you try one, sir?
They're very nice today."

Now Simon's taste was most profuse,
And so, by way of start,
He ate two cakes, a Charlotte Russe,
Six buns, the better part
Of one big gingerbread, a pair
Of lady-fingers, an eclair,
And ten assorted pies, and there,
His hand upon his heart,
He paused to choose between an apple
dumpling and a tart.

Observing that upon his tray
His goods were growing few,
The pieman cried: "I beg to say
That patrons such as you
One does not meet in many a moon.
Pray, won't you try this macaroon?"
But soon suspicious, changed his tune,
Continuing: "What is due
I beg respectfully to add's a dollar
twenty-two."

Then Simple Simon put a curb
Upon his appetite,
And turning with an air superb
He suddenly took flight,
While o'er his shoulder this absurd
And really most offensive word
The trusting pieman shortly heard
To soothe his bitter plight:
"Perhaps I should have said before
your wares are out of sight."

The MORAL is a simple one,
But still of consequence.
We've seen that Simon's sense of fun
Was almost *too* intense:
Though blaming his deceitful guise,
We with the pieman sympathize,
The latter we much criticize
Because he was so dense:
He might have known from what he
ate that Simon had no cents.

Which lines in each stanza rhyme?

How many accents or beats are there in the first line? In the second? Find out how many beats each line of the rest of the stanza has. What is unusual about the last two lines?

In previous years you have read poetry aloud together with one member of the group acting as a leader and beating time for you. Such reading is

called *choral reading*; that is, reading in chorus. A choral group, like a glee club chorus, often has one or more soloists. Sometimes one group of voices carries certain lines and another group reads other lines. For this poem you will need a soloist to read Simon's lines, another to read the pieman's lines. A boy who can make his voice high and squeaky would be a good choice for Simon. A boy with a deep, gruff voice would make a good pieman. The lines in parentheses might be read by a group of four or five girls using a light, almost whispered, tone.

To carry out in class

Help the class to decide what the rhyme pattern is and also the pattern of accents in the lines.

Then choose a leader to beat time. A successful leader encourages his group to read stirring passages in quicker time and with a louder tone than other passages.

Next choose the soloists and the group who will read the lines in parentheses. To be sure that the soloists know just where they should come in, they may read their lines aloud before the class as a whole begins to practice. Then try reading the poem together. Several attempts will be necessary before everyone will feel sure he knows just when to begin and when to stop. A clear even start of all voices when the group begins to read and a decisive pause when it stops make the reading sound professional. Watch the leader's baton, which may be a ruler or pencil or even his finger.

After each attempt offer suggestions, if you are asked to do so, that will improve the reading.

To select and write by yourself

Bring to class a poem suitable for choral reading that you think the class would enjoy reading together. On a clean sheet of paper write suggestions for solo parts or parts that could be read by a group of boys or a group of girls.

4. Writing Verses Yourself

To read to yourself

Until you try, you will never guess how easy it is to write jingles. Look at these lines of Roberta's:

I haven't a pet of my own,
Not even a kitten or dove!
So I have to draw by my lone
The parrots and puppies I love.

In every line but one Roberta used one unaccented syllable before the first beat. Which is the line that is irregular? Many better poets than Roberta take liberties with the first two or three syllables or the last two or three syllables of a line. This slight irregularity sometimes prevents verse from sounding too mechanical.

You may enjoy solving this puzzle that Horace put into verse.

My first is in human but not in divine;
My next is in army but not in the line.
My third is in evil but never in good;
My fourth is in revels, but not in your food.
My fifth is a letter that rhymes with the sky
My sixth is in ceiling but never in fly
My last is an article useful and small
My whole is the name of the best song of all.

How would you complete the last lines of the following jingle which Grace wrote:

I have a pup named Hopper
Who loves to catch big rats
He sometimes comes
In chasing

To discuss in class

What is the word on which Horace built his rhymed puzzle? Show the class how you discovered it.

When you are called on, tell how you completed Grace's verses.

Here is the story of the milkmaid in Æsop's fable as Alicia told it in verse:

Under a bright and sunny sky
A milkmaid up on her head held high
Balanced a pail of rich, new milk
As she dreamed of a gown of softest silk.

"I shall sell this milk and buy some eggs.
Then my fat red hen with the yellow legs
Shall hatch a brood of chickens fine;
The cash they bring will all be mine.
I'll buy a lovely blue silk gown
The very next time I go to town."

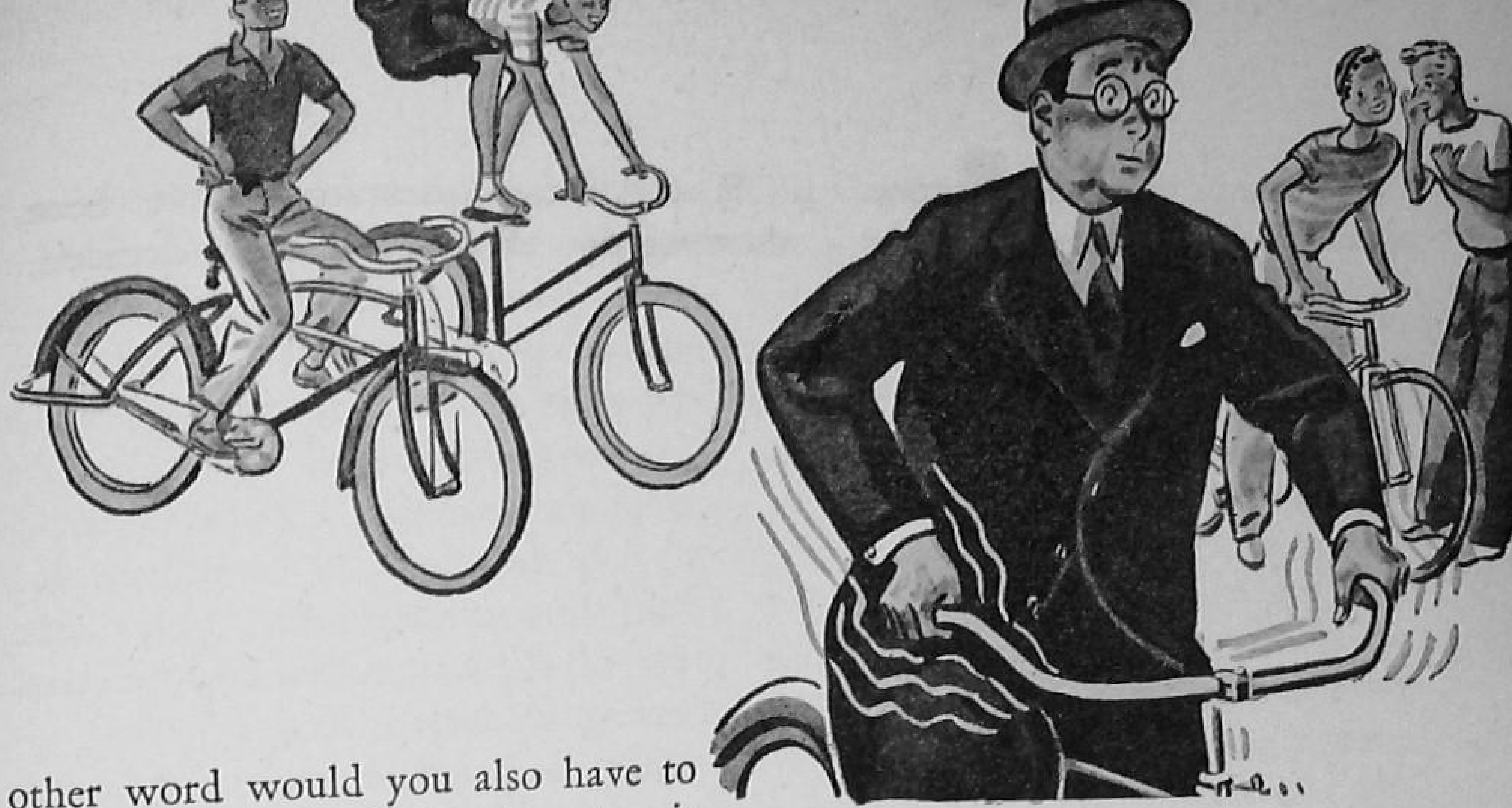
She tossed her head. Down fell the pail!
The maid began to weep and wail;
She saw her dress all wet and patched.
"Don't count your chicks until they're hatched!"

If Alicia had used *beneath* instead of *under* in the first line of the first stanza why would you like the sound better? How would you beat time for the second line if you dropped out the word *up*? Can you think of a word accented in the second syllable to substitute for *balanced*? If not, can you supply two one-syllable words? You might of course rearrange both lines in this way:

A milkmaid held her head quite high
And balanced there a pail of milk.

Try substituting *And* for *As she* in the fourth line. What improvement in rhythm would it make to change *a gown* in this line to *gowns*?

In line five how can you get rid of the extra syllable at the beginning of the line? How can you improve line six by dropping out *Then*? What



other word would you also have to drop out in this line? Line ten is harder to improve. Try dropping out *very*. What word could you add before *I*?

Can you write some verses about this picture?

Working together

Take your turn in writing on the blackboard part of Alicia's story in verse as members of the class dictate it with the improvements you have been considering.

When the poem is complete, mark the accented syllables if you are asked to do so.

Try reading the poem aloud as a group.

If there is time, help your class to make a rhymed puzzle. Choose a short word of not more than five letters for your first attempt. While one member of the class writes at the board, take your turn in dictating a line. Each line may begin, if you wish, as Horace's did, "My first is, etc."

When the riddles are read, notice whether everyone remembered to use the right pattern of accents and rhymes.

5. Entertaining Your School

To read and think over

Since your class has been telling stories, writing jingles, and reading poetry, you may be glad to prepare a program to entertain the whole school on one of the last days of the term. You will wish to use the most successful stories that your class has told and the best jingles that were written or recited. One of the poems that you read in chorus would provide a good number.

Make notes either in your mind or

on paper of the stories and poems that you liked best. Remember the names of members who seemed to find writing poetry easy and pleasant. Have at least three definite suggestions for things that should be included in the program.

Planning together

With the help of your teacher, decide how many numbers there will be time for in the program. Must every number represent a different type of work? If you can use more stories, should they be grouped together or would it be a better plan to scatter them through the program? Wouldn't it be a good idea to have the first and last numbers something that the whole class does as a unit?

There will be several matters that the class as a whole will wish to decide.

1. Which stories does the majority of the class vote to include in the program?
2. Which jingles or limericks does the class want to have included? Will the authors be willing to recite them? Should two or three new poems be written for the occasion? Could the class work out a rhymed puzzle like Horace's which might spell the name of your school? If so, a different member of the class might give each line, and the entire class give the final line as a whole.
3. Which poem would be best to repeat as a choral reading number? Should a new poem be chosen and practiced?

When these questions have been thoroughly discussed and decided, help by writing on the board or by dictating while someone else writes the program decided on. After each number write the names of the persons who will take part.

Help to choose a committee that will manage rehearsals. Every member of the committee should know exactly what he is to do.

Choose a leader, who should be a good speaker with a friendly easy manner. This leader will explain the program to the audience and will introduce each speaker or group of speakers.

Every member of the class will have a part in this program; therefore, if you are not sure what you are expected to do, ask questions until you find out.

You will need to have a dress rehearsal in the assembly hall or whatever other room is to be used for the program.

Rehearsing

Carry out your part in the program as conscientiously as if you were the only person performing. Be enthusiastic and good-natured. Find something pleasant to say about the numbers in which you do not appear. Be on time; learn your part; be patient when repetitions are called for. Ask for suggestions that will help you to improve your work. Listen carefully while others rehearse, so that you can give them help when they ask for it.

Entertaining your school

Walk quietly to your place on the platform. Look at the audience in a friendly way. Help to put other performers at their ease by being confident, easy, and friendly yourself. When your turn comes, speak clearly, slowly, and in a pleasant tone that will carry throughout the hall. Look at your audience. It will help you to be heard if you look at someone in the last rows and seem to speak to him. Remember that the program is new to the rest of the school; they will not understand what you are saying if you speak too rapidly.

When others are taking part, listen quietly and show that you are interested in their contribution to the program.

At the end of the program, leave the platform quietly in a dignified manner.

To talk over in class

Did the program show that your class has gained poise and skill in using the year's work to entertain others? Did it show that your class can manage a project successfully and enjoy taking part in it?

What subjects seem to have been most successfully mastered this year?

What subjects need attention? Do any members of the class need to practice correct usage? Should some members check their pronunciation by the dictionary?

What topics have helped you most in other studies?

What topics have you used outside school?

★ ★ ★ CHAPTER TWENTY-NINE ★ ★ ★

Complex Sentences Continued and Review

1. Words Used to Introduce Noun Clauses and Interjections

To read to yourself

You know that many words may be used as several parts of speech. You have learned to recognize *that* as a demonstrative adjective in such a sentence as "*That* book is the one which I lost"; and as a relative pronoun in such a sentence as "The book *that* I lost has been found." In such a sentence, however, as "I heard that he was coming," *that* is a subordinating conjunction. *Who, what,* and *which* may be interrogative pronouns in such sentences as "Who came?" "What did you see?" "Which did you want?" You already know that the same words may also be relative pronouns.

Examine the following sentences. In the second sentence of each of the following pairs of sentences you will find a clause used just as a noun is

used in the sentence that precedes it.

1. We knew the man.
   We knew that the man was good.
   In each sentence what is the object of the verb *knew*?
2. His acquaintance with the man was evident.
   That he knew the man was evident.
   In each sentence what is the subject?
3. He gave John a present.
   He gave whoever came a present.
   In each sentence what is the indirect object of *gave*?
4. This is the candy.
   This is what you wanted.
   In each sentence what is the predicate nominative?
5. We spoke to John.
   We spoke to whoever answered.
   In each sentence what is the object of the preposition *to*?

A clause may be used in any way that a noun is used.

6. He said that he was coming.

What is the direct object of the verb *said*? You know that a relative pronoun must have an antecedent. There is no antecedent for *that*. Notice that the word *that* in such clauses is a subordinating conjunction and not a relative pronoun.

7. I asked what he was doing.
   What is the direct object of *asked*? Of *was doing*?
8. I learned, alas! that I was late.

What is the object of *learned*? Notice how the word *alas* is punctuated. After the exclamation point the following word begins with a small letter. Sometimes such a word is followed by a comma. If it is not the first word of a sentence, it must be preceded by a comma.

9. *Oh*, I was happy.
10. *What*, couldn't you wait a moment?

Words which express emotion and have no grammatical connection with the rest of the sentence are called *interjections*.

Interjections may occur in any type of sentence, simple, compound, or complex.

To discuss in class

Help your class to answer the questions you have been answering for yourself.

Tell, when you are called on, how each of the subordinate clauses is used in the sentences that follow. How can you tell whether *that* is used as a relative pronoun or as a subordinating conjunction?

1. The Goodspeeds, who live on the edge of the village, have a black bull.
2. Ahab, which is the name of the bull, is strangely gentle.
3. He knows that he can break a strong fence.
4. Edna, who lives near the Goodspeeds' farm, found him at large one day.
5. Edna knew that Ahab would not harm her.
6. She knew, too, that a stranger might be frightened by him.
7. That he should be reported she did not doubt.

8. Ahab himself solved the problem that was troubling Edna.

9. He trotted back toward the gate to the barnyard that was closed. A sharp blow from his shoulder that flattened the gate allowed him to enter.

To write by yourself

On a clean sheet of paper write the following headings: Subordinate Clause, How Used, Subordinating Conjunction, Relative Pronoun, Interjection. Then for each sentence below copy the subordinate clause under the first heading. Write under the second heading how it is used; that is, whether it is a noun or adjective clause and how used in the sentence. If the clause is introduced by a subordinating conjunction, write the conjunction under the third heading. If the subordinate clause is a relative clause, write the relative pronoun under the fourth heading. List any interjections under the last heading.

1. The pupils that had completed their work were reading.
2. They hoped that the bell for recess would ring soon.
3. That there would be a fire drill they never dreamed.
4. Alas, fire drills that interrupt classwork are rare.
5. In winter everyone dreads drills that require him to go outside without wraps.
6. Yesterday, which was the day of the circus parade, was warm.
7. The alarm that sounded at eleven was welcome.
8. Every pupil knew that the parade was due.
9. Everyone looked eagerly toward the corner that the parade was just rounding.
10. Whee, we saw the whole parade that we should otherwise have missed.
11. We decided that a fire drill on circus day is doubly pleasant.

To correct in class

Take your turn in reading what you have written. Read slowly so that the class can understand exactly what you wrote under each heading.

Listen while others read to be sure that you agree with their decisions. Mark any errors that you have made. Find out why they are wrong.

2. Testing Your Ability to Recognize How Subordinate Clauses Are Used

To read to yourself

Remember that a subordinate clause may be used as a noun, an adjective, or an adverb. If you know how these three parts of speech are used, you will find it easy to decide how the subordinate clauses in the following sentences are used.

1. While we were taking stones out of the new flower bed, we found a very smooth round one.

2. It was the size of a large angel cake which has no hole in the center.

3. It was so heavy that Michael could hardly lift it.

4. That it was different from the other stones was evident at once.

5. It was smooth like a huge grapefruit which has been slightly flattened.

6. In one spot there was even an irregular roughness that suggested the stem of a fruit.

7. We were impatient to see Dad because we wanted his opinion of it.

8. When he appeared at last, he was interested.

9. He explained that it might be a geode.

10. A geode is a rock that has a hollow inside it.

11. This space is partially filled with crystals.

12. Semi-precious stones like amethysts are sometimes found in geodes.

13. Dad thought that this stone might be an agate.

14. An agate is one of the geodes that are least valuable.

15. Our hopes hung on what might be inside the geode.

16. We promised whoever would help us a share in the crystals.

17. After we had brought him a hammer and chisel, Dad split the rock.

18. Inside there were crystals, which we hoped were valuable.

19. Dad's smile suggested that they were just stones.

20. He said that we might make some marbles of them.

21. We decided that they were not worth even that effort.

To discuss in class

How many noun clauses are there? How many subordinate clauses are used as adjectives? How many are used as adverbs? How is each noun clause used? What word does each of the adverbial clauses modify? What word does each of the adjective clauses modify?

To write by yourself

From the sentences that you have been studying, select those that your teacher chooses. For each of these sentences on a clean sheet of paper write the following things:

1. Tell what the principal clause is.
2. Tell what the subordinate clause is.
3. Tell whether the subordinate clause is used as a noun, an adjective, or an adverb.
4. If it is a noun clause, tell whether it is used as the subject, object, predicate nominative, or direct object of the principal clause, or whether it is the object of a preposition.
5. If it is an adjective or adverbial clause, tell what word it modifies.

If your teacher asks you to do so, tell how each word in one or more of the sentences is used.

To correct in class

As a classmate or your teacher reads the correct forms, check your paper. Mark any statements on your paper that do not agree with the forms read. Then find out whether your statements are correct. If you made errors, find out how to correct them. What work in grammar do you need to review?

3. Reviewing Sentences

To test yourself

On a sheet of paper number from 1 to 16. Copy the sentences below. Tell whether each sentence is declarative, interrogative, exclamatory, or imperative. Tell also whether it is simple, complex, or compound. Underline each complete subject once and each simple subject twice. Draw a wavy line under each complete predicate and two wavy lines under each simple predicate. Put in capital letters and punctuation marks where they are needed. Mark a cross beside the number of any group of words that is not a sentence.

1. we were frightened
2. the ground had caved in at our feet
3. RAY: could it be a pirates cave?
4. HERB: wait a minute
5. AL: it might be a secret passage to the old mill during the Revolution a spy hid there
6. RAY: one of us can get a rope and the others can find picks and shovels
7. AL: whats the rope for
8. RAY: whoever goes into that hole may need help to get out
9. HERB: wouldnt uncle john be a help
10. RAY: get him
11. AL: not a chance
12. RAY: why
13. AL: he is planting and weeding
14. HERB: hed stop if we told him about this
15. AL: he might help us he told me about the spy
16. RAY: you and Herb get him

To correct in class

Check your paper as the correct forms are read in class. If you made errors, review Chapter III for kinds of sentences, subjects and predicates, and punctuation of sentences. Review Chapter VIII for contractions and Chapter VI for compound subjects and predicates. See also Chapter XXIII, compound sentences or other compound forms, Chapters XXVI and XXVII, for complex sentences.

4. Paragraphing, Punctuating, Capitalizing

To test yourself

Copy the following passage, paragraphing, punctuating, and capitalizing correctly. Choose the correct form of the words in parentheses:

1. before when we girls of camp hilarity had (take, took, taken) the short cut it had been by daylight
2. not one of us had (speak, spoke, spoken) today of the possibility of crossing the ledges after dark
3. now in the twilight we had (went, gone) more and more slowly as we approached the danger point
4. all of us at some time or other had

(tear, tore, torn) clothes and even skin on those sharp rocks
5. let's (sit, set) here a minute marie proposed and talk this job over
6. yes that's right
7. if any of us (is, are) afraid (she, they) had better turn back now
8. silence had (fall, fallen) but whispers had (flew, flown) across the group
9. jane and mitty (know, knows) enough to turn back a gay voice called
10. neither sally nor I (is, are, am) brave enough to go on, another said
11. mitty we'd probably have (drowned, drownded) in the pond at the bottom if it hadn't been for you
12. No don't thank me laughed mitty
13. let's all turn back said Clara
14. at the farm we can find out whether Jake the farmer's son has (drive, drove, driven) out from town
15. we had of course often (ride, rode, ridden) home with him before
16. clara's plan was adopted we realized we should have been (froze, frozen) with fear before we had (take, took, taken) more than a step or two

To correct in class

Check your paper as the correct forms are read. If you made errors, review Chapter III for capitalization and punctuation of sentences; Chapter VIII for direct quotations; Chapter XV for troublesome verbs, and Chapter XVII for capitalization of proper nouns.

5. Reviewing Agreement of Subject and Verb, Correct Cases of Pronouns, Transitive and Intransitive Verbs

To test yourself

Copy the following sentences. (1) Correct any errors that you find. (2) Choose the correct form when more than one is given. (3) Tell the case and the reason for it of every pronoun you select and every pronoun or noun in italics. (4) Tell the number and the reason for it of every verb you select. (5) Underline once each intransitive verb. (6) Underline twice each transitive verb.

A group of (we, us) boys (was, were) sitting around the camp fire, which was nearly out. Frank is the *one* who always (start, starts) *anything*. "Hark," he said.

"He (don't, doesn't) hear (nothing, anything)," Joe said. "He's trying to scare you and (I, me) and the *rest*."

We did hear a *rustle* then. It might have been *wind* in the trees. The moon shone for a minute. Frank showed (we, us) a shadowy *form* at the *foot* of a clump of *trees*.

"It's a *ghost*!" he cried. "You can see through it."

"That's no *ghost*," Joe drawled and everyone of us (was, were) cheered.

"*What* is it?" someone asked.

Just then a shrill scream rose.

Most of us (was, were) scared.

"Is it a panther?" Charles asked.

"It's just a *porcupine*! He's having a scrap with another *one*," Joe said.

To correct in class

While a classmate or your teacher reads the correct forms, mark plainly any errors that you made. Review Chapter VI for the Agreement of Subjects and Verbs; Chapter IX for Transitive and Intransitive Verbs, Direct and Indirect Objects, and Predicate Nominatives.

★ ★ ★ CHAPTER THIRTY ★ ★ ★

Review

1. Reviewing Adjectives and Adverbs

To test yourself

Copy the following sentences. (1) Correct any errors you find. (2) Choose the correct form when more than one is given. (3) Tell what part of speech your choice is and how it is used. (4) If you change the position of a word in any sentence, tell why.

On the last Saturday of our vacation we met up with the most tiresome experience of any. We knew we were to meet Dad and Mother and possibly Jake, but we did not know which train they would come on. In the first place, we were late in starting. We blamed our delay on the mail carrier who most forgot us. The Sloane's farm was all the farther he intended to go. It was (real, very) annoying on account of we were expecting a letter from Dad. We met up with another (real, really) difficult problem. The letter which the carrier gave us was only from Jake. He was some place in the city and would come out with Dad and Mother. He did not tell what train they would take. It seemed like scarcely nothing would go (good, well) for us. We decided (quick, quickly) to meet the eleven-thirty express. If they did not arrive on that, we should have to wait for the four o'clock train on account of that was the last train of the day. Sam said it seemed like anyone had ought to tell what train (he, they) (was, were) taking.

When neither Jake nor Dad (was, were) on the eleven-thirty, we looked every place for some shade. It was (real, very) hot. Finally we found a cool place in back of the station. We moved. When we had (set, sat) there for two hours, we became (real, very) hungry. We begun to look every place for a lunchroom. Finally we found two. In both we met up with a disappointment. Neither one nor the other (was, were) willing to let us bring Corker, our spaniel, inside. They acted like he might bite somebody. First Sam and then (I, me) went in and bought a sandwich and a glass of milk. The milk was most sour and the sandwich dry. These kind of experiences made us feel (real, very) discouraged.

The worst experience of any was finding that the four o'clock train was an hour late. It was more cooler by this time, but we were so tired it seemed like it was as hot as ever. At about four o'clock the whole station looked different than it had all day. It seemed like it came to life. It was the kind of a change like you see in the movies. Some of the people (was, were) just coming to see the train pass. Others (was, were) going some place on it. One man carried a parrot in a cage (careful, carefully). The parrot would turn his head to one side and say, "It's kind of hot. Pete wants a soda." The man laughed and said, "Pete (sure, surely) is thirsty. Yes, he'll drink a little soda. He's different than other parrots. What he says seems like it makes sense." There was a woman with a cat that was kind of bored. That there cat was more bored than any cat I ever (see, saw, seen). He didn't hardly blink at the parrot. Sam thought he was the most stupidest cat he had ever (see, saw, seen). When both Sam and (I, me) felt like the train would never come, it appeared (sudden, suddenly) from around the bend. The best sight of any (was, were) a crowd of people and Jake hisself climbing down (off, from) it. In back of Jake (was, were) Dad and Mother. It seemed (sudden, suddenly) like we hadn't had scarcely any trouble at all. As soon as we saw Mother and Dad and Jake, everything was different than it had been a moment before. We were the merriest group of any on the platform. "We hadn't ought to have minded the wait," Sam said. "Everybody had ought to be glad to take a little trouble for their family."

To correct in class

While your teacher or a classmate reads the correct forms, mark any errors on your paper. For adjectives and adverbs, review Chapter XII. Look up other items in the index.

2. Troublesome Verbs and Different Kinds of Pronouns

To test yourself

Choose the correct forms in the following sentences and correct any errors that you find. Tell what kind of pronoun each of the pronouns in these sentences is. Tell the case of each pronoun that you select and how the pronoun is used. Tell why you chose a singular or plural pronoun and why you chose a singular or plural verb. You may write your work if your teacher prefers.

Our neighborhood has the most curious children you ever met up with. Anyone of (we, us) fellows (has, have) trouble if he tries to work outside. Several of us (was, were) starting to build a swimming pool in Tim's back yard. Nobody wants to answer dozens of questions while (he, they) (is, are) trying to really work. Therefore we made a plan to finally get rid of an unwanted audience. We (had ought,

ought) to have (know, knew, known) that we would get ourselves into trouble, but no one thought of that. We were so bent on building the pool that we even (sing, sang, sung) as we (drive, drove, driven) the stakes to mark the pool. One side of the pool (run, ran) (beside, besides) some low bushes. We (begin, began, begun) our digging on that side. We had hardly (begin, began, begun) when we (see, saw, seen) the little question marks approaching.

Jed groaned. "Don't forget we're going to surprise them when they get after our tools."

Nobody looked up from (his, their) work and nobody (give, gave, given) him an answer. Picks and shovels (ring, rang, rung) as we worked. The voices (grow, grew, grown) louder. We ourselves (sing, sang, sung) and whistled louder. I (throw, threw, thrown) a look over my shoulder and I (see, saw, seen) the two Marcy boys and Sadie Ryan. They had (steal, stole, stolen) closer than I thought. The wind had (blow, blew, blown) their voices away from us. Soon they would be within the area where we had (drive, drove, driven) stakes. The ground was rapidly being (tear, tore, torn) up. One of our sharp picks (was, were) (lying, laying) just where (it, they) had (fall, fell, fallen). Any of these imps (was, were) likely to fall down suddenly and get hurt by the pick. All of us working near the bushes had been careful on account of we didn't want to disturb anything on that side. Sadie (begin, began, begun) to think she could see better from the bushy side. She had (steal, stole, stolen) nearer than the rest. When Jed (see, saw, seen) her, he thought the time had (come, came) to (teach, learn) her a lesson.

"It (doesn't, don't) hurt (we, us) to work here, because we're careful. But you little shrimps might get hurt. When Ted Neal (come, came) over here yesterday he (run, ran) home fast! Ask him what he (did, done)."

"He (doesn't, don't) know any better," Sadie said. "I don't care what he (did, done). He's just a baby."

"You yourself would have (ran, run) just as fast," Jed teased her.

"No, I wouldn't." Sadie (give, gave, given) him a grin, "I'd have (ride, rode, ridden) my bicycle!" Though Jed had (speak, spoke, spoken) sternly, Sadie wasn't impressed. "I've (know, knew, known) for a week about your pool. I can see better from the bushes. I've already (tear, tore, torn) my dress and it's all (wear, wore, worn) out anyway."

She (come, came) on, heading for the bushes.

The Marcy boys (begin, began, begun) to follow her. "When your pool is filled up," Skinny Marcy said, "Tom and (I, me) will show you how to swim. We aren't afraid of being drownded."

"Yes," Tom echoed his twin, "Skinny and (I, me) (swim, swam, swum) across Lake Erie last summer!"

"Haven't you ever (swim, swam, swum) the Pacific?" Morris asked.

"My father (swim, swam, swum) it

once," Sadie announced and started to (sit, set) down close to the bushes. "Last summer my father saved a man who almost drownded."

A moment before something had (fly, flew, flown) busily away from the place where Sadie was (sitting, setting).

"She hadn't ought to (sit, set) there," Morris said softly, acting (like, as if) he were worried. Then he added louder to Sadie, "You haven't (choose, chose, chosen) a safe place."

"I guess I've (choose, chose, chosen) a better place than you'd have (give, gave, given) me," she retorted.

I (give, gave, given) the rest of the fellows a knowing look. Something else (fly, flew, flown) softly by Sadie and circled our heads.

"(Doesn't, Don't) it seem funny, they're so kind to us all of a sudden?" Skinny asked.

"It (doesn't, don't) seem funny to me," Sadie (sing, sang, sung) out. "I've (know, knew, known) all along what it's all about. I'm going to (teach, learn) them a lesson!" There was something about the tone in which Sadie had (speak, spoke, spoken) that really warned me. The Marcy boys must have (know, knew, known) it too. For they had (go, went, gone) no nearer.

One of Sadie's hands (steal, stole, stolen) out carelessly from her lap and made a sudden gesture. Then she (throw, threw, thrown) herself flat and (lay, laid) very still face down.

More of them there flying things came out of the bushes, but the Marcy boys and all (we, us) older fellows (run, ran) fast. We hadn't (knew, know, known) that bees would never touch Sadie. She had (see, saw, seen) the hives all the time. Probably she had (know, knew, known) that we hoped she would get stung. For her part she hoped that we would be (freeze, froze, frozen) with fear and remain as handy targets. It (don't, doesn't) seem possible to get the best of Sadie.

To correct in class

If you wrote the sentences, mark any errors as the correct forms are read. If the class read the sentences aloud and gave the necessary information orally, make a note of the errors you made. For review of troublesome verbs and kinds of pronouns, see Chapters XV and XVII. Look up other items in the index.

3. Reviewing Plurals, Possessives, and Punctuation

To test yourself

Copy the following test. Supply the necessary capitals and punctuation. Separate sentences that are run together. Change every singular italicized word to the plural form of the same case. Be careful also to make any changes in verbs and articles that become necessary. Underline every word that is used as an adjective.

The *child's* games change from day to day one day *he* is a lion *cub* living in the *jungle* of Africa. Then the adults' ears have to endure roar, snarl, and whine. At table a return to civilization's demands is enforced with difficulty the *cub's* preference at such times is to attack food primitively with *paw* holding down *bone* and *tongue* lapping milk poured from *glass* into *saucer*.

Another day *his* fancy may turn *him* into *knight* of old *his* speech then becomes raucous bold and peppered with old poetic words. Now a *bone* once stripped of meat must be tossed over *his shoulder* to a mythical *hound*, ably impersonated by *my* nervous *terrier*. The *terrier* throw *himself* into *this game* with an ardor equaled only by the *child*. To *his* father and mother the wonder is that never by any chance does the *game* require the use of ordinary *tone*, gentle *gesture*, or refined *manner*. The *character* impersonated is always miraculously *one* born before *soap's* gentle pleasures or table *implement's* conveniences had been discovered.

A *family* can survive such a *period* and even look back upon *it* as a *time* of high good fellowship. But living through *it* demands *parent's* forbearance and ability to take the long view. Such a view on Monday can foresee that distant Tuesday of tomorrow, removed not only twenty-four hours in time but several *century* in patience, when the Swiss Family Robinson will become Buffalo Bill and his Cowboy.

To correct in class

As the correct forms are read, mark clearly any errors. Review Chapter XVII for plural and possessive forms of nouns, and Chapter XII for punctuating words in a series.

4. Reviewing Tenses, Verbals, Prepositions, and Relative Pronouns

To test yourself

Copy any sentences that contain errors, correcting them. Tell how each italicized word is used and what part of speech it is. Choose the correct form when one or more forms are given. Tell whether the prepositional phrases that are printed in italics are used as adverbs or adjectives.

1. *Shining* as only a new car can, I looked *at our new Hooper*. 2. I have then no way of *knowing* that now when it is old we should care more *about its tires* than its appearance. 3. Father's *traveling during the week* took him far from home. 4. Saturday afternoons, however, he always planned to take Mother (*in, into*) *the near-by town*. 5. *On this Saturday* when the Hooper was *new*, Mother had sprained her ankle. 6. *Shopping* in Holliston was to be my proud privilege.

7. Like most men, Father dislikes *shopping*. 8. He therefore left the car (at, by) the courthouse. 9. *Telling*

me that he would return in an hour, I started *on my errands*. 10. Father wants to see a new radio.

11. "I (shall, will) have plenty of time," I told myself. 12. "Father (shall, will) spend an *hour* looking at radios. 13. There is no danger of (me, my) keeping him waiting."

14. Doing my errands, it was growing dark when I step out into the street. 15. *Finding* the new Hooper was easy. 16. I piled the bundles on the front seat and climbed (in, into) the back. 17. *Tired with a long day*, the deep cushions felt restful. 18. I found *myself* sleepy. 19. Father would be coming soon. 20. It was now quite dark and I settled myself for a good nap.

21. "I (shall, will) be asleep when he comes," I thought. 22. Dimly I felt the car start. 23. Waking suddenly as the car stopped, the ride seems very short.

24. "I must have slept soundly," I laughed. 25. "I hadn't an idea we'd be home so soon!"

26. "*Goodness*," a strange woman's voice says, "*who* are you? 27. And what are you doing in my car?"

28. "Why are you driving my father's car?" I asked.

29. A man (come, came) down the steps of the house before *which* we had stopped. 30. He stands (beside, besides) the *woman* and sticks his head (in, into) the car. "(Who, Whom) have you brought home?"

31. "*What*, you've taken up kidnaping, Mabel," he said.

32. "Not intentionally," the woman replies.

33. "But it's my car," I insisted.

34. "Car *stealing* and *kidnaping* (is, are) a bad record," the man laughed.

35. "*Oh*, be still," the woman said half in fun. 36. "Help me straighten this child out. 37. You (shall, will) scare her to death. 38. She's been asleep. 39. What's your name, child. 40. Where do you live?"

41. "My name is Sally Marsh and I live in Saylesville. 42. My father got this car this morning. 43. I went to sleep waiting for him."

44. "Do you remember your father's license number?" the man asks, *walking* (behind, in back of) the *car*.

45. "20X309," I replied.

46. "That had ought to settle it," he admitted.

47. "Get out and look *at the plates*."

48. I saw the number 902B63.

49. "Then it isn't our car after all!"

50. "My wife must have parked near where your father did. 51. We (shall, will) drive you back to the court house. 52. Even if your father isn't there you (shall, will) get home safely; I promise you."

53. Fortunately Dad is just looking for me. 54. He had stayed longer than he intended at the radio store. 55. But I'll never get in another car without reading the license plates.

To correct in class

As the correct forms are read check your paper. Review Chapter XVIII for tenses and Chapter XX for verbals and prepositional phrases, Chapter XXI for the object of a preposition, and Chapter XXIX for interjections.

FOR STUDY AND BETTER READING

1. Learning to Make Comparisons

To read to yourself

When you wish to make an idea clear, you frequently make use of comparisons. You may perhaps say that your sister's new hat looks like a lawn umbrella. If the person to whom you are speaking has never seen a lawn umbrella and has not much imagination, the remark is likely to fall flat. To enjoy amusing comparisons, to use them to get or give vivid impressions, you must be constantly on the alert to see likenesses between many objects that at first glance may seem totally unlike. As you become more skillful in drawing comparisons, you may be able to see likenesses between such matters as a good deed and a lighted candle or between a cruel remark and a sword.

A comparison so perfect that everyone who hears it immediately appreciates it and uses it often brings a new word into the language or gives a new meaning to an old word. In some such way as this, we have come to speak of the *eye* of a needle. This term is so much a part of our speech that you may never before have been conscious that the shape of the opening in a needle is similar to that of an eye.

Sometimes a part of an object comes to stand for the whole object. When you say that a needy person hasn't a roof over his head, you mean he lacks more than a roof. *Roof* here stands for a whole house or any kind of dwelling place. In the same way an object associated with a whole movement may stand for the movement. Thus historians sometimes say "the Crescent" when they mean the whole Mohammedan world. When a cotton mill is closed, a reporter may say, "A thousand spindles are idle." What does he really mean when he refers to the spindles? Read the following statements and decide what comparisons are made.

1. The pen is mightier than the sword.
2. His mind is as sharp as a two-edged sword and just as narrow.
3. He went through the line like a mowing machine through ripe wheat.
4. Variety is the spice of life.
5. His progress was as certain as the procession of the seasons and just about as rapid.

To discuss in class

When you are called on, explain what things are being compared. Tell why the comparison seems good or poor to you. In 2, 3, and 5 tell also what general impression you received.

In the two lists on page 334 match the objects that you think could best be compared. For instance, mosquito might be paired with dentist's drill.

1. mosquito
2. thunder
3. incessant questioning
4. patience
5. loyalty
6. a sharp tongue
7. a smile
8. a frown
9. timidity
10. disappointment
11. heedlessness
12. evening
13. life
14. strength
15. comfort
16. danger
17. spring
18. ingratitude
19. machine gun
20. scream

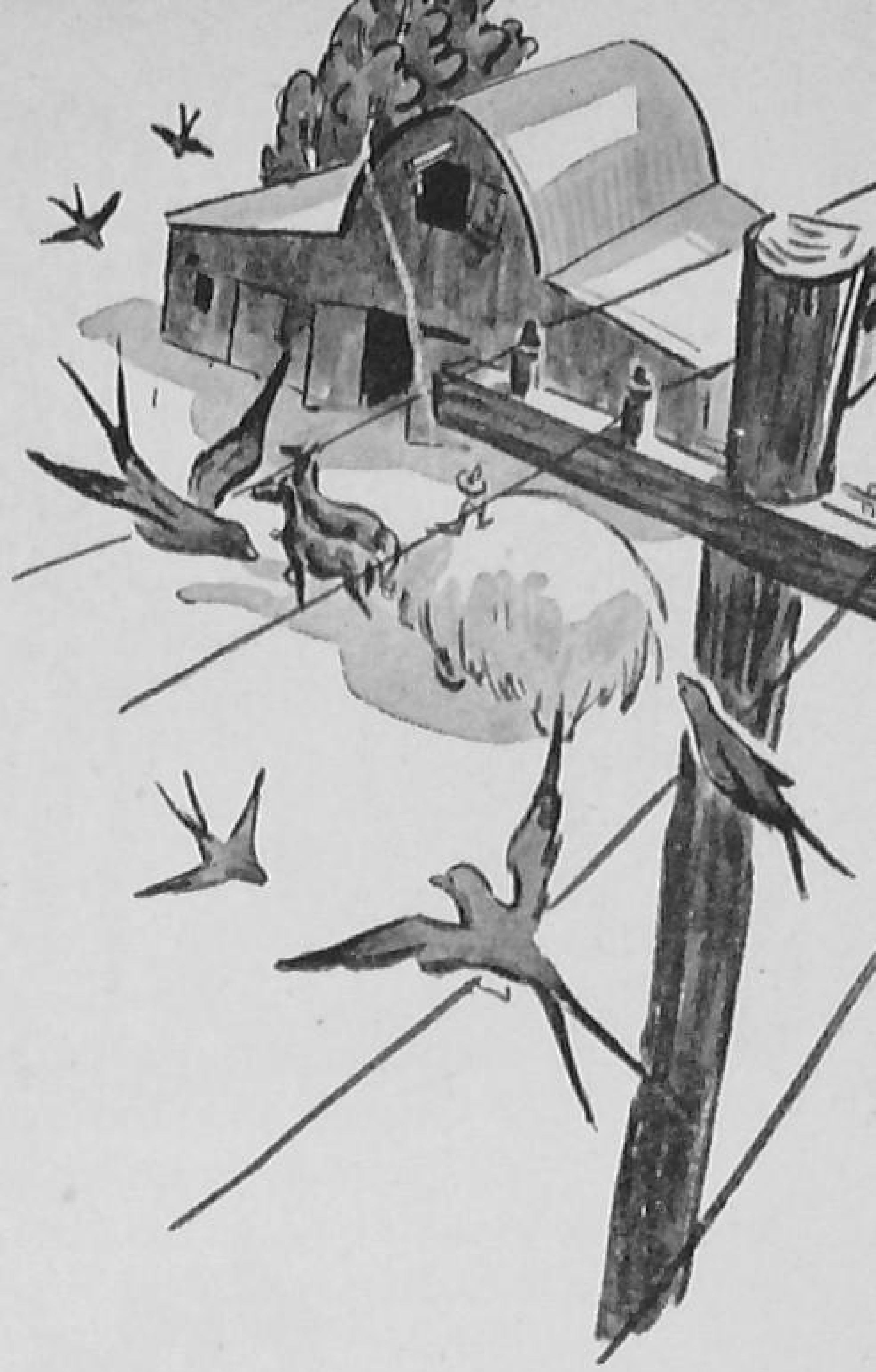
1. ten-ton tank
2. a ship's course
3. a wasp's sting
4. darkness
5. dentist's drill
6. buzzing of a fly
7. a rabbit
8. sawdust
9. a light
10. an ox
11. steel
12. cushion
13. a young girl
14. a journey
15. a storm
16. a bitter taste
17. butterfly
18. old age
19. knife
20. typewriter

To write by yourself

Choose three or more of the comparisons you have decided upon. Express each as forcibly and in as interesting a manner as you can. Use the dictionary to make sure that you have chosen words that mean exactly what you have in mind.

To check in class

Listen as others read their comparisons. Are they too long? Do they express the idea clearly and forcefully? When you read your comparisons, find out whether the class thinks you should try to improve them. Are any of the comparisons good enough to post on the bulletin board?



2. Learning to Understand and Use Symbols

To read and discuss in class

Symbols and comparisons are a part of your daily experience. The flag is a symbol of freedom and democracy. Its colors symbolize special virtues. What does each color of the flag stand for? What do the bars represent?

Some symbols have more than one meaning. A star is sometimes used as a symbol of hope. The North Star often represents constancy. Why?

Look at the pictures on pages 334, 335. What does each commonly symbolize?

Which might represent fears that close in on one at the end of the day?

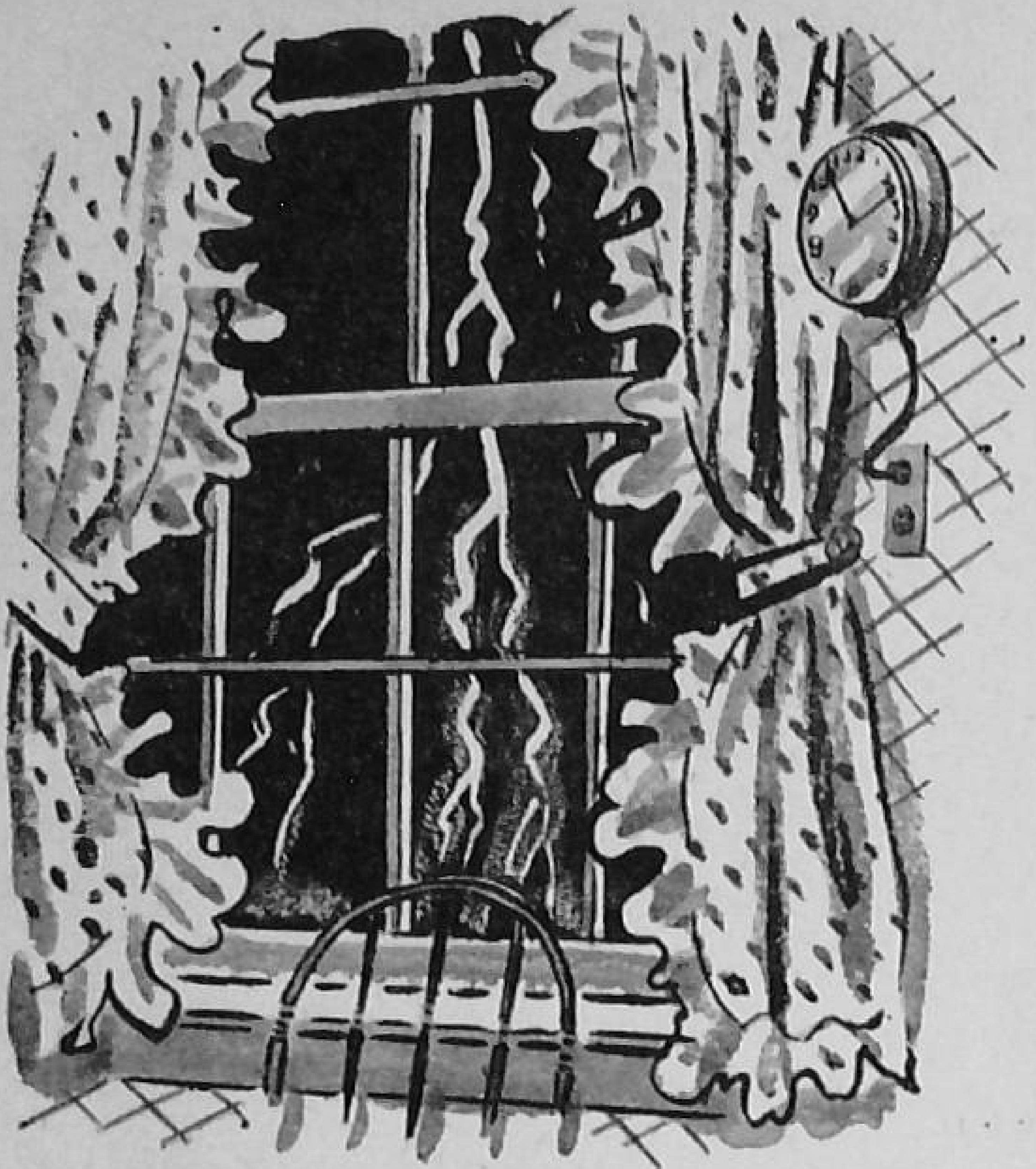
Which might suggest rumors?

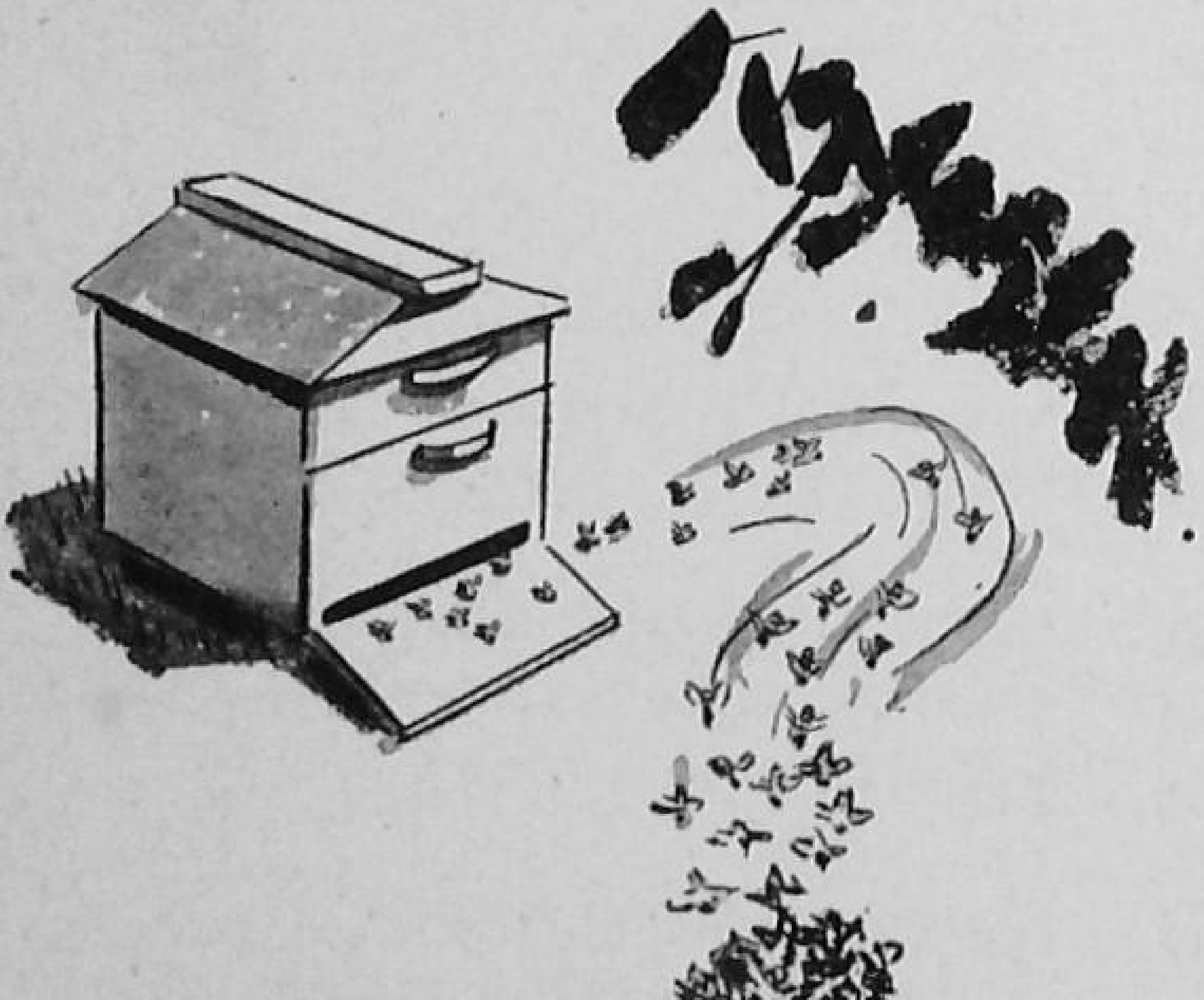
Which suggest cruelty?

Which might be a symbol of laziness?

To observe and write by yourself

Look at the pictures on page 336. 1. Ordinarily you think of an electric clock as reliable. Could you depend on it in a thunderstorm? What quality in a person might this picture symbolize? Would you make use of this comparison in a serious characterization? Write a sentence using this comparison to show what kind of girl Sally March is. 2. In the second pic-





ture are the piling riches giving the man pleasure? Notice that they fence him off from his companions. What word would explain the effect of his increasing wealth? If you think about this situation, you will see that the wealth not only provides a means of fencing this man off from his fellowmen, but it may also hide his good qualities from them. Describe Richard Pitts in a sentence, using the idea this picture suggests.

3. The third picture shows bees in the act of swarming. If you don't already know, find out whether once a swarm gets away it is easy to tell where it will go. What quality or characteristic does this picture symbolize? Why wouldn't you use this comparison in describing a character whom you wished your readers to regard seriously? Use this comparison in a single sentence to describe Larry Wellman.

4. The fourth picture shows a puppy playing happily. Does it suggest the happiness of a thoughtful person? Is this mood likely to change suddenly? Using the idea suggested in this picture, describe in a sentence Ben Curtis, who delights in active games.

To compare in class

When you are called on, read your four comparisons. Listen while others read, to see whether they have been successful in expressing a characteristic through comparisons.

Help the class to choose some of the best examples to post on the bulletin board.

3. Using Comparisons When You Read

To read by yourself

From other years you remember the wily Ulysses, who after the Trojan War wandered for ten years before he reached home. Here is part of a poem that Tennyson wrote about him. Use all your skill in reading, all you already know about Ulysses, and any experiences of your own to help get the most from these lines.

I cannot rest from travel; I will
  drink
Life to the lees.[1] All times I have
  enjoyed
Greatly, have suffered greatly, both
  with those
That loved me, and alone; on shore,
  and when
Through scudding drifts the rainy
  Hyades [2]
Vext the dim sea. I am become a
  name;
For always roaming with a hungry
  heart
Much have I seen and known — cities
  of men
And manners, climates, councils, gov-
  ernments,
Myself not least, but honored of them
  all —

[1] Dregs.

[2] Hyades (hī'ȧ-dēz) is an old name for the Pleiades (plē'yȧ-dēz), a constellation that is brilliant in the winter skies. The ancients believed that this constellation caused storms.

And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world whose margin fades
Forever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnished, not to shine in use!
As though to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

. . . .

There lies the port; the vessel puffs her sail;
There gloom the dark, broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me —
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads — you and I are old;
Old age hath yet his honor and his toil.
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends.
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are —
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

1. What is the central thought?

2. What is the commonplace word for Ulysses's desire?

3. How did Ulysses feel as he looked back upon the Trojan War?
4. Did he regard his comrades as his equals, his inferiors, or his superiors? How did he regard his sailors?
5. What time of day is pictured here? Can you think of any reason why early morning would not be so appropriate to the spirit of the poem?
6. Do you think the three suns Ulysses mentions refer to three days or to three years?
7. To what does he compare knowledge?
8. What line expresses a truth about the effect of experience on all men?
9. What words did you need to look up in the dictionary?
10. What experiences of your own did this poem recall to you? What experiences of your own helped you to understand it?
11. Have you known anyone in your family or community who has been driven all his life by the same desire as Ulysses?

To discuss in class

Help your class to answer the questions above.

Which line suggests that oars as well as sails were to be used?

Why does Ulysses call his spirit gray? If there are any lines which you do not understand, ask for help in getting their meaning.

To write by yourself

Answer the following questions in brief sentences:

1. To what does Ulysses compare rust?
2. To what does he compare a burnished weapon?
3. To what does he compare an archway?
4. What might be the thunder and the sunshine that he mentions?
5. For what was Ulysses's heart hungry?
6. What line tells you that the sailors were brave and cheerful in danger? Did they enjoy battle and obstacles?
7. Why do you suppose he refers to his spirit as gray rather than as black?
8. Why would he rather undertake the dangers of another adventure than remain at home in security?
9. What do you think Ulysses means by *equal temper*? What would *even temper* mean?

4. Using Words Exactly

To read to yourself

Most of the words below you have used yourself, although perhaps not in exactly the same way. Learning new uses for familiar words is one way of increasing your vocabulary and getting clearer pictures when you read.

1. A person who is *vexed* often shows his feeling by a gesture of irritation or a sharp retort. How does a lake show that it has been vexed? What might vex it?
2. Metal is *burnished* by rubbing it

vigorously with substances that usually contain some hard gritty matter like emery. What experiences might burnish a person's mind? What experiences burnish character? Would you say a person's manners were *burnished* or *polished*?

3. You know the word *wrought* in the phrase wrought iron. *Wrought* is an old form of the past tense of *work*. You could correctly say that a man *worked* miracles or that he *wrought* miracles. Which expression would imply the greater effort? Have you seen objects of wrought iron in the school shop, in your home, or elsewhere?

4. Similarly you could say that you *longed* for an opportunity to show your courage or that you *yearned* for the opportunity. Which verb would express the greater degree of emotion?

5. The word *wane* may be familiar to you as applied to the moon in its last quarter as it becomes smaller. *Shrink* and *contract* may also mean to grow less. Which of these three implies slowness?

6. Although you may have used the word *gloom* as a noun, you may not be familiar with it as a verb. Compare its meaning in an unabridged dictionary with that of *glower*. Perhaps you have met the expression frowning cliffs; which word, *glooming* or *glowering*, would you prefer to substitute for *frowning*?

To discuss in class

Take your part in helping the class to answer the questions above.

To write by yourself

Decide which of the words above should be used to fill the blanks in the following sentences. Then copy the sentences, filling the blanks with the word which you think best fits it.

1. We —— hard at our tasks yesterday. Men —— with hearts as well as hands to raise these lofty spires.

2. The steel blade had been —— by generations of warriors who treasured it and staked their lives upon its strength and keenness. The hilt of gold, unlike silver, needed no ——.

3. In the beginning, obstacles were a challenge to Harlow. He took them in his stride. Later they began to —— him. Then they became a rising tide of irritations. Finally —— by these innumerable frustrations, he flamed into anger.

4. Often in the past he had —— for vacation to come with its delightful languor and absence of responsibility. Now, day after day, through every hour of increasing fatigue, he —— for one single brief respite of sleep.

5. The —— of all hope was like the gradual closing of a door through which men pass to comfort, ease, and friendly warmth.

To correct in class

When you are called on, read your sentences. Tell why you chose each word. Listen while others read to be sure that you agree with their choices. If you disagree, explain courteously why you think the choice was wrong.

OPINIONS AND DISCUSSIONS, *Chapter I*

1. Take an active part in the discussion by telling your ideas, by giving information, and by asking questions which you think need to be answered in order to reach a decision.
2. Keep to the topic of the discussion. Do not talk about matters that have nothing to do with the discussion.
3. Do not talk too long at a time.
4. Help others to take part by asking them questions you think they can answer or by suggesting they give their ideas.
5. If there is something about the discussion you do not understand, ask courteously to have the point explained.
6. Listen carefully to what is being said so that you will know what ideas to add or what questions to ask.
7. When your own experience has a bearing on the question, you may base your opinion on the experiences you have had. A single experience is not, however, enough on which to base an opinion.
8. When you base your opinion on written material, be sure the publication itself is reliable and that the author is a qualified judge of what he is writing.
9. Try to reach a decision and state it clearly.

REPORTS, *Chapter IV*

1. Choose a subject in which you are interested.
2. Choose a subject in which the class will be interested.
3. Choose a subject that you can cover in three or four minutes.
4. Choose a subject that you know enough about or can find enough about in a reasonable length of time to make a good report.
5. Get information on the subject from your own observation, from books, from what other people tell you, and from whatever other source is reliable.

ANNOUNCEMENTS, *Chapter IV*

1. Tell what is going to happen.
2. Tell who is responsible for the event announced.
3. Tell where the event will take place.
4. Give the exact day and hour when the event will take place.
5. Indicate clearly to what persons the announcement applies.
6. If a price is involved, make sure that you state it clearly.
7. Omit any unnecessary information.

PARAGRAPHS, *Chapter V*

1. Indent the first word of the first sentence of a paragraph.
2. One sentence should show what the topic of this paragraph is.
3. Every sentence should tell or ask something about the topic of the paragraph.
4. Every sentence should tell or ask something which no other sentence tells or asks about the topic of the paragraph.
5. The sentences in a good paragraph should be placed so that they tell things in the order in which they happened, were done, or should be done.

STORYTELLING, *Chapter VII*

1. The first sentence of a story should tell something important about it that helps to get the story started and also starts the reader wondering what is going to happen.
2. Early in the story a hint about the ending should be given. Other hints may be given from time to time.
3. The events in a story should be told in the order in which they happened.
4. Actual words of the characters should be used whenever possible to add interest and a sense of reality.
5. No unnecessary sentences should be used.

6. When the same thing happens several times, the repetitions should be made briefer and briefer to give the effect of speed and to add to the reader's excitement.
7. To make the reader feel the excitement of the characters use short sentences.
8. In a good story the surprise, or most exciting event, should come near or at the end.
9. A good story should have a title that will help to make an audience or readers wish to hear or read the story.

PARAGRAPHING DIRECT QUOTATIONS, *Chapter VIII*

1. Whenever you quote the exact words of a speaker, you should begin a new paragraph.
2. Whenever there is a change of speakers, a new paragraph begins.

PUNCTUATING DIRECT QUOTATIONS, *Chapter VIII*

1. The words of a speaker are enclosed in quotation marks.
2. When a comma, question mark, or exclamation point is used at the end of a direct quotation, the first explanatory word that follows begins with a small letter unless it is the name of a person or the pronoun *I*.
3. In a divided quotation, the second part of the quotation begins with a capital if a period has been used after the explanatory words or if it is the name of a person or place or is the pronoun *I*.
4. The marks which punctuate the words of a direct quotation are placed inside the quotation marks.
5. If a person whose words are being quoted repeats the words of another person, the quotation within a quotation is enclosed in single quotation marks.

PUNCTUATING LETTERS, *Chapter X*

1. Place a period after each initial or abbreviation.
2. In writing the date, place a comma between the day of the month and the year.
3. Place a comma between the name of the town and the name of the state.
4. Place a comma after the greeting.
5. Place a comma after the close.

WRITING INTERESTING LETTERS, *Chapter X*

1. Think of things your friend would like to hear about. Then choose a few of them as topics for your letter.
2. Choose two or three of these things as topics about which to write. In a short letter give most of your letter to *one* of these topics.
3. Write enough about each topic to make the letter easy to understand and interesting to read.
4. Write so as to make your friend feel that your letter is for him and not for just anyone.
5. Give your opinion about a topic if you think your friend would like to know it. Tell how you feel or what you think about the topic.
6. Answer any questions your friend may have asked you in a letter. Ask him questions if you have a particular interest in what he is doing.

SOCIAL INVITATIONS, *Chapter X*

1. Tell the occasion to which your friend is invited.
2. Tell the time and place of the event.
3. If any further information is necessary, give it carefully.
4. Make your friend feel that you are really eager to have him come.

ACCEPTANCES, *Chapter X*

1. Express thanks for the invitation.
2. Show sincere appreciation of the invitation.
3. Mention the date, the time, and the place of the event.
4. Send your acceptance promptly.

REFUSALS, *Chapter X*

1. Express thanks for the invitation.
2. Express real regret at being unable to accept and a good reason for refusing.
3. Send your note of regret promptly.

EXCUSES, *Chapter X*

1. State clearly for what the excuse is made.
2. Give the reason for the request.

SCHOOL REQUESTS OR INVITATIONS, *Chapter X*

1. Give the reason for the request or invitation.
2. State clearly the request or invitation, mentioning date, time, and place.
3. Express appreciation.

POST CARDS, *Chapter X*

1. Think of your friend's interests as you choose a card for him.
2. Tell briefly something of interest to your friend.
3. Make the card attractive in appearance.

MAKING YOURSELF KNOWN TO STRANGERS, *Chapter XIII*

1. Give your name.
2. State your purpose.
3. Remember to be courteous in manner and in speech.

MAKING A NEWCOMER FEEL AT EASE IN A GROUP, *Chapter XIII*

1. Make a newcomer feel at ease by giving him a part in the interest of the group.
2. Safeguard the work or interest of the group by indicating how it can go on with the co-operation of the new member.

TELEPHONING, *Chapter XIII*

1. Look up in the directory the number of the person you are calling.
2. Speak the number distinctly, or dial the number accurately.
3. In answering a business call, give the name of the firm.
4. In making a business call which requires the person answering to know your name, first tell who you are; then state your business briefly and clearly.
5. If you call a wrong number, say, "Pardon me, please; I have the wrong number."
6. In ending a conversation in which the other person has given you information or has helped you, say, "Thank you."
7. Always be pleasant and courteous.

DESCRIBING LOST AND FOUND ARTICLES, *Chapter XVI*

1. Use exact words.
2. Name the general class to which your object belongs or compare it to something already familiar to the reader.
3. Show courtesy to the finder by making it easy for him to get in touch with the loser.
4. Tell enough to let the loser know you may have his article.
5. Protect the real owner by not telling too much.

OTHER DESCRIPTIONS, *Chapter XVI*

1. Use exact words.
2. Show how an object is like or different from some familiar object.
3. Give a general impression, then list details in the natural order.
4. Tell where you are standing; that is, tell what your point of view is.
5. Let your audience know when you change your point of view.

BOOK REPORTS, *Chapter XIX*

1. Give the author and title correctly so that someone else can get the book.
2. Tell what the story is about and where the events happened, but do not tell so much that someone else has nothing left to find out.
3. Tell about the people in the story, just a few words that will let others know what they are like.
4. Tell anything especially outstanding about the story, mentioning illustrations if you find them interesting.
5. Tell what you think about the story,

why one of your classmates might or might not find it worth while.

6. Do not use the word *I* often. You are telling about the book, not about yourself.
7. Tell where the book can be obtained if someone else wants to read it.

REPORTS ON MOTION PICTURES, *Chapter XIX*

1. Give the title of the picture.
2. Tell what the picture is about.
3. Tell where and when the story happened.
4. Tell the names of the principal actors.
5. Tell what is especially interesting in acting, scenery, or use of color.
6. Tell your opinion of the picture.
7. Tell where the picture can be seen.

REPORTS ON RADIO PROGRAMS, *Chapter XIX*

1. Tell the name of the program. (The sponsor's name may be used if it identifies the program.)
2. Pick out the most interesting things in the program and tell about them.
3. Tell the names of the principal persons who took part.
4. Tell your opinion about the program — arrangement, music, actors, special effects.
5. Tell whether a similar program will be given again, when it can be heard, and over what station.

ORDERS, *Chapter XXII*

1. Tell at once what you want.
2. Tell from what you are ordering: radio offer, magazine or newspaper advertising, catalogue.
3. If necessary, tell what amount you are sending in payment and in what form.
4. Tell how you want your order shipped. Enclose postage if necessary.

ANSWERING ADVERTISEMENT OF LOST PROPERTY, *Chapter XXII*

1. Answer promptly an advertisement for lost property if you believe that you have found it.
2. Tell where the advertisement appeared.
3. Give any possible help to the owner so that he will know whether or not you have his property.
4. Invite a prompt reply.

APPLICATIONS, *Chapter XXII*

1. Tell the source of your information about the position: newspaper or friend who has told you about it.
2. Give briefly all information about yourself that you think would be helpful to the employer, such as age, height, weight, experience.
3. If other persons have said complimentary things about your work, tell what they have said, but do not boast about yourself.
4. Give the names of persons who can tell about you, their addresses, the relations which you have had with them, and their telephone numbers if possible.
5. Ask for an interview. Give your telephone number if you can be reached by telephone.

EXPLANATIONS, *Chapter XXV*

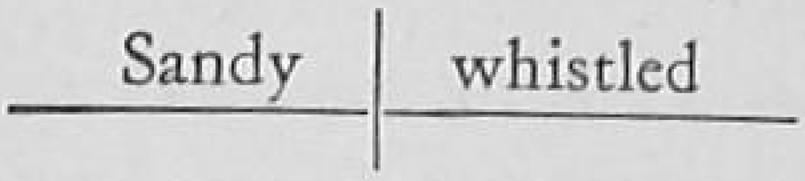
1. Tell clearly what you are going to explain.
2. Make a clear picture in your mind of what you wish your audience to see.
3. Divide your explanation into steps; these may be numbered.
4. Arrange the steps in the order in which they would be performed or in which they take place.
5. Make use of any device you can think of, such as a diagram or a comparison that will simplify the problem.
6. Link the diagram, comparison, or device to the problem to show how the two correspond.
7. Use specific words.
8. Make your explanation full enough so that it can be easily understood.

Diagraming

To accompany Chapter III, Lesson 3

Diagrams are pictures which show how words are related in sentences.

The simplest diagram shows a sentence in which the complete subject is a single word, and the complete predicate is only a verb.



1. The simple subject and the simple predicate are written on a horizontal line.
2. The subject is separated from the predicate by a vertical line which cuts through the horizontal line.

When you diagram a sentence which expresses a command, if the subject is not expressed, write it in parentheses in its proper place.

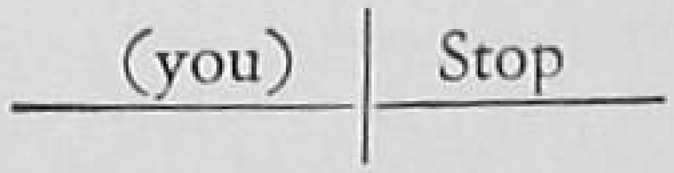


Diagram these sentences:

1. Rain fell.
2. People were running.
3. Darkness fell.
4. Lightning was flashing.
5. Thunder crashed.
6. Streets were flooded.
7. Lights were burning.
8. Clouds passed.
9. Sunshine returned.
10. Traffic increased.

To accompany Chapter III, Lesson 4

No matter where a subject stands in a sentence which you are to diagram, it is always placed before the verb in the diagram, as you have seen.

Diagram the sentence *Said he.*

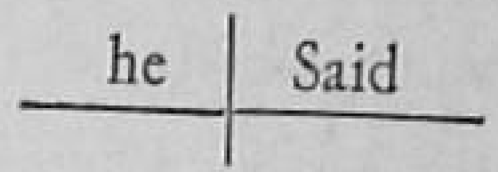
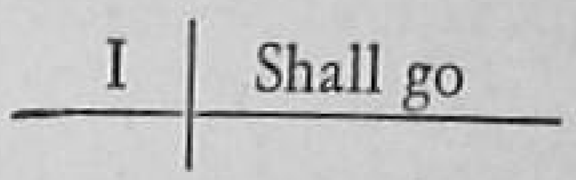


Diagram the sentence *Shall I go?*



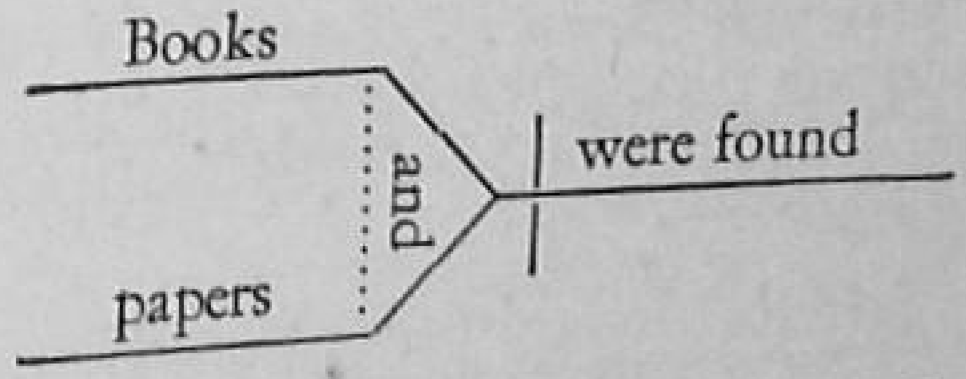
Notice that the first word of the sentence is capitalized in the diagram.

Diagram the following sentences:

1. Did he return?
2. May we listen?
3. Clanged bells.
4. Has Sam been found?
5. Have birds been heard?
6. Have houses been built?
7. Can anyone understand?
8. Complained he.
9. May they go?
10. Will he be promoted?

To accompany Chapter VI, Lesson 4

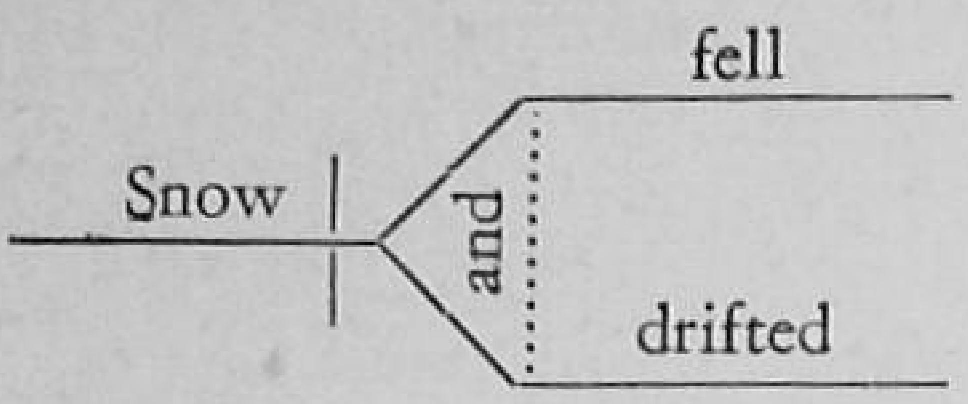
The sentence *Books and papers were found* contains a compound subject. It is diagramed thus:



The conjunctions *and, but,* and *or* connecting two words are placed on a dotted line connecting the two words.

The sentence *Snow fell and drifted*

contains a compound predicate. It is diagramed like this:



The sentence *Mabel and John stopped and listened* has both a compound subject and a compound predicate. Here it is diagramed:

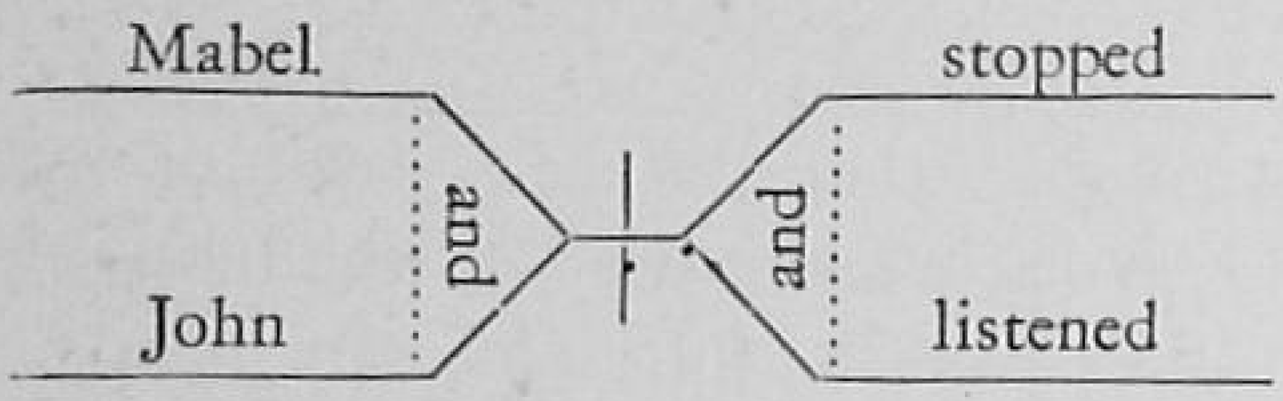
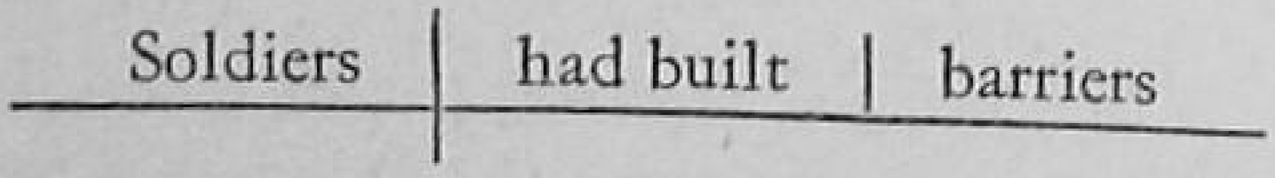


Diagram the following sentences:

1. Apples ripened and were picked.
2. Men and women gazed.
3. Pans and dishes were being used.
4. Food was prepared and was eaten.
5. Come and see.
6. You and Louise may go.
7. Tables and chairs were being dusted.
8. Are you and Harry going?
9. Two or three were found.
10. Will Mother and Father come?
11. Kindling and firewood were gathered.
12. Tom and Alice turned and spoke.

To accompany Chapter IX, Lesson 2

The direct object of a transitive verb is diagramed thus:

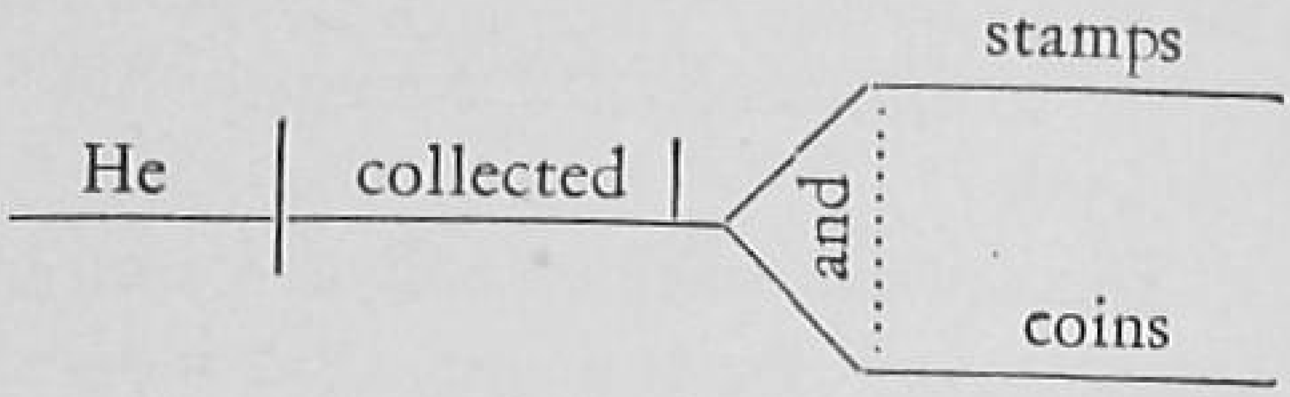


The direct object is indicated by a vertical line before it. Notice that this line does not go below the main sentence line.

When you diagram a question with a direct object, first turn it into a declarative sentence. The question *Did you find him?* would be stated *You did find him.*

A compound direct object is diagramed like this:

He collected stamps and coins.



A sentence with a compound predicate in which each verb has its own object is pictured like this:

James picked berries and sold them.

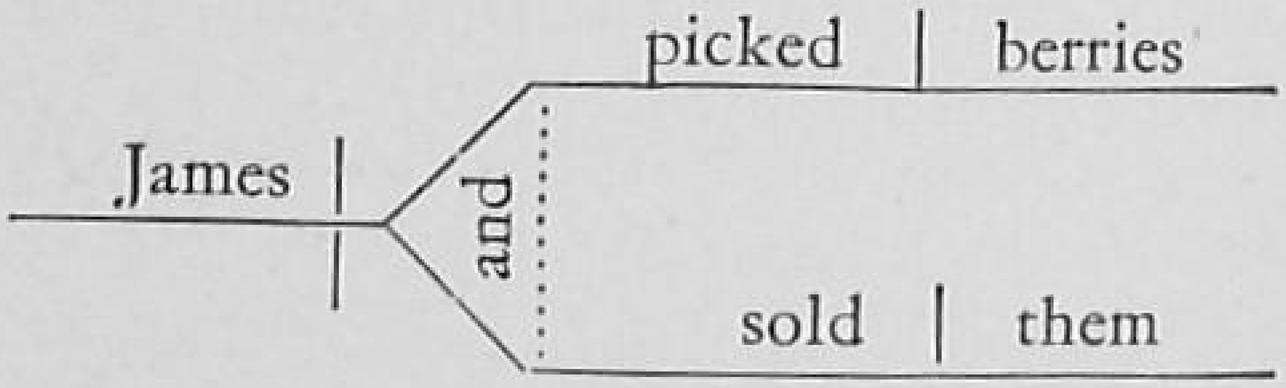


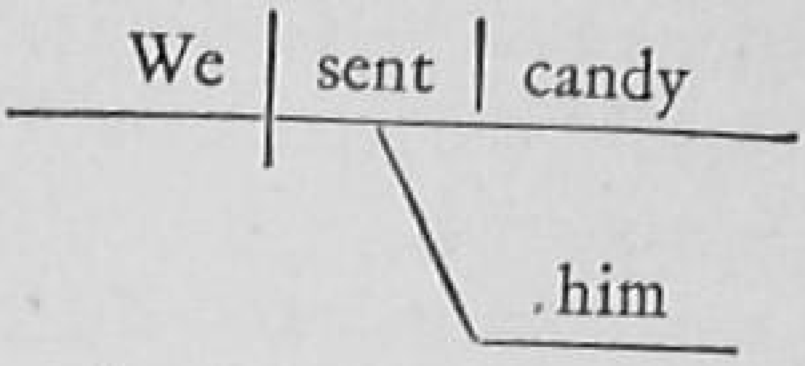
Diagram the following sentences:

1. Workmen were building houses.
2. We had eaten lunch.
3. Mr. Brown has planted flowers.
4. Mary has been watering them.
5. Have you found starfish?
6. Men and boys organized games.
7. Bring frankforts and rolls.
8. Jim and Bill wrote verses and recited them.
9. May Jane and Edith bring radios?
10. I sold newspapers and made money.
11. Whom did you and he meet?

To accompany Chapter IX, Lesson 3

The indirect object is diagramed thus:

We sent him candy.



Notice that the slanting line leading to the indirect object is always fastened to the main sentence line under the verb.

The sentence *He gave Ralph and me presents* contains a compound indirect object and is diagramed thus:

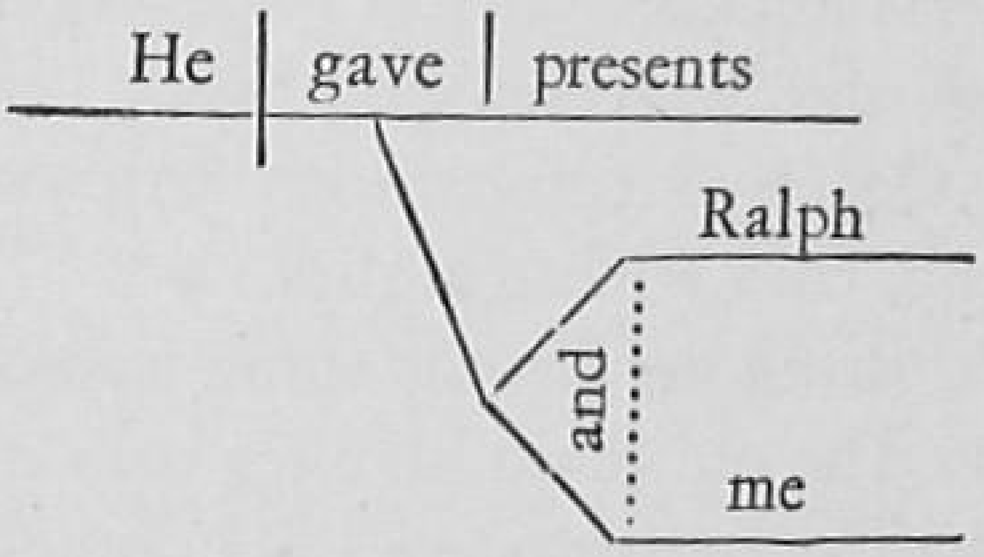


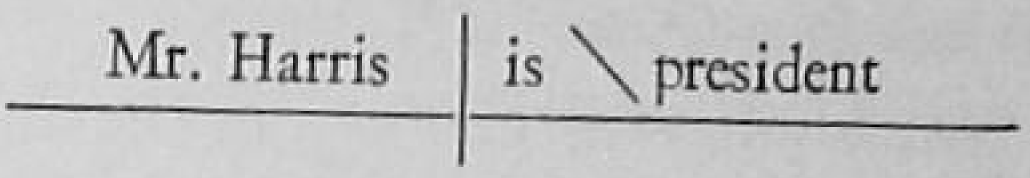
Diagram the following sentences:

1. Father gave me money.
2. Everyone offered him food and shelter.
3. Mr. Jones gave boys and girls work.
4. Did he lend you money?
5. People asked him questions.
6. Flowers or fruit he brought her.
7. They served us sandwiches and cake.
8. They gave us food and asked us questions.
9. Send us information.
10. Mr. Hunter gave Jack and me instructions.
11. Everyone asked them questions.

To accompany Chapter IX, Lesson 4

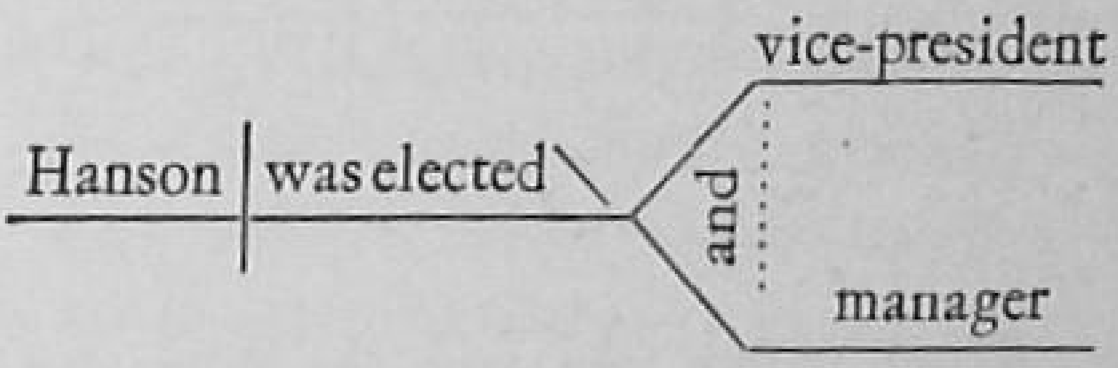
The *predicate nominative* is written on the horizontal line after the verb. Between it and the verb is a line slanting toward the subject. This line does not go through the main sentence line. The line slanting toward the subject may help you to remember that the predicate nominative always means the same as the subject.

The sentence *Mr. Harris is president* contains a predicate nominative. Here it is diagramed:



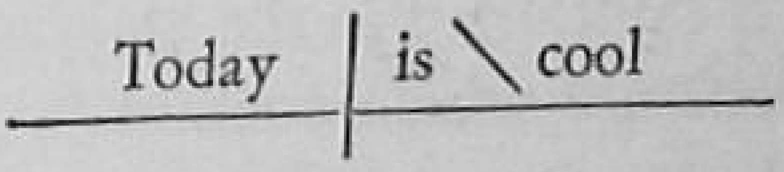
A compound predicate nominative is pictured as follows:

Hanson was elected vice-president and manager.



An adjective which stands after the verb and tells about the subject is diagramed like this:

Today is cool.



Between the verb and the adjective which tells about the subject there is a slanting line which leans toward the subject.

Diagram the following sentences. Some of them contain predicate nominatives; some contain direct objects. Remember that a question is changed to a statement before it is diagramed.

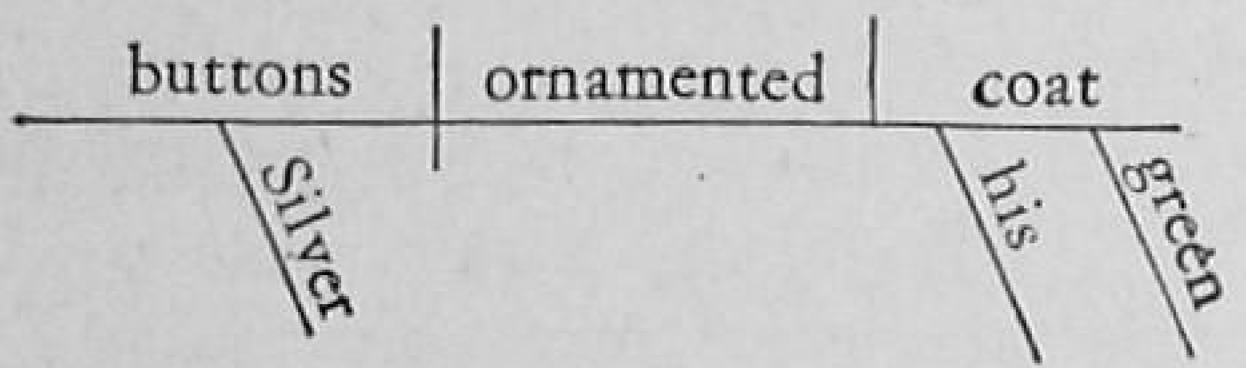
1. That is she.
2. They are Miss Jones and Miss Case.

3. Was that she?
4. These are old.
5. Who became president?
6. What did he want?
7. Alice and Hope were president and secretary.
8. Alexandria is beautiful.
9. James was chairman and kept order.
10. Astronomy and physics are sciences.

To accompany Chapter XI, Lesson 2

An adjective is pictured in the diagram by a slanting line connected to the noun which the adjective modifies.

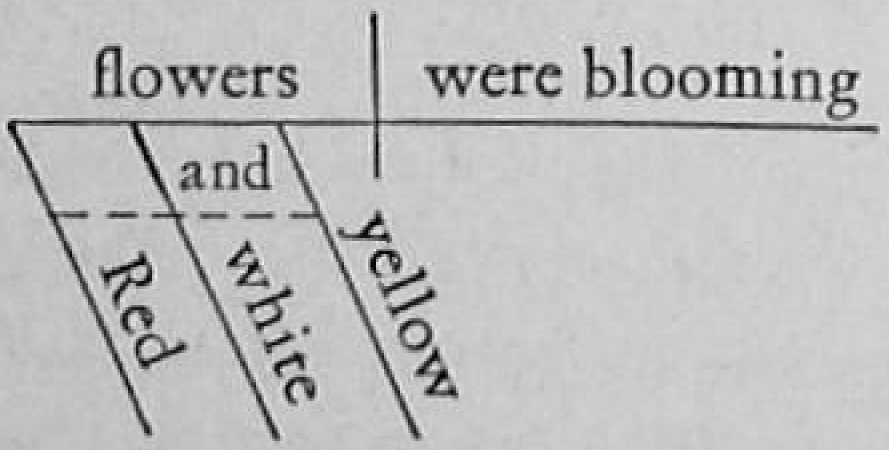
Silver buttons ornamented his green coat.



When there are two or more adjectives modifying the same noun, they are arranged in the diagram in the order in which they occur in the sentence. The word which stands first in the sentence is capitalized in the diagram.

A sentence which contains a series of three or more adjectives connected by *and* is diagramed like this:

Red, white, and yellow flowers were blooming.



The word *and* is placed on a dotted line between the words which it connects in the sentence. The dotted line runs across all the adjective lines to show that they are in a series.

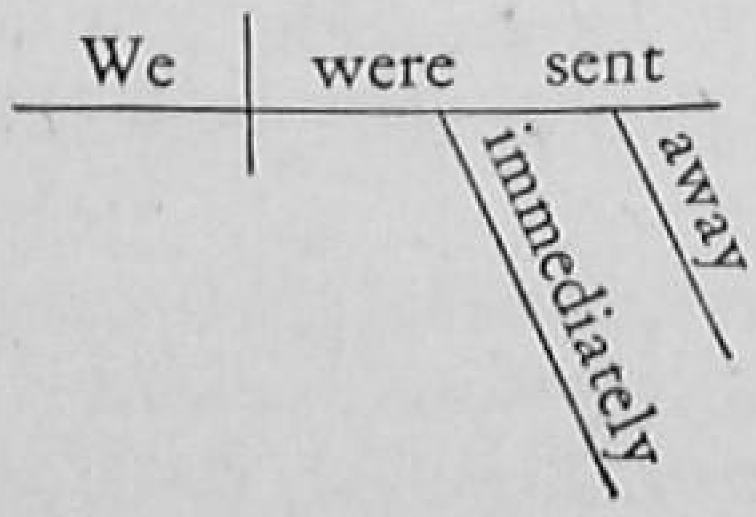
Diagram the following sentences:

1. Heavy black clouds were gathering.
2. The shiny new belt delighted him.
3. The kindly old gentleman handed each boy a quarter.
4. The two dogs guarded the helpless man.
5. Red, blue, and crimson pennants were flying.
6. Bennie beheld a large, white, and delicious-looking cake.
7. A fresh easterly breeze filled our sails.
8. He assigned us the difficult, thankless, and heartbreaking task.
9. Our two companions enjoyed the long, cold winter nights.
10. Bring me two or three books.
11. The old plaid blanket was dirty.
12. The janitor was a jolly companionable fellow.
13. A lively young chap showed us the newest collection.

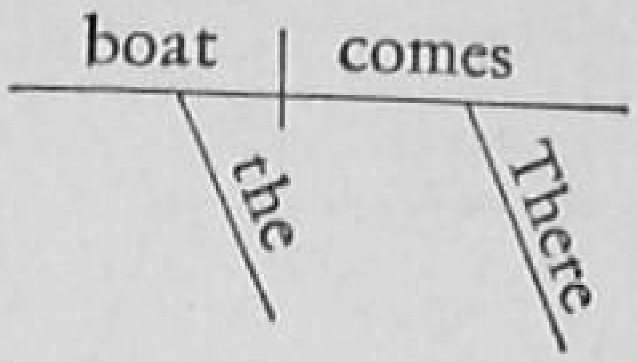
To accompany Chapter XI, Lesson 3

Adverbs that modify verbs are diagramed on slanting lines connected with the verb which the adverbs modify.

We were immediately sent away.

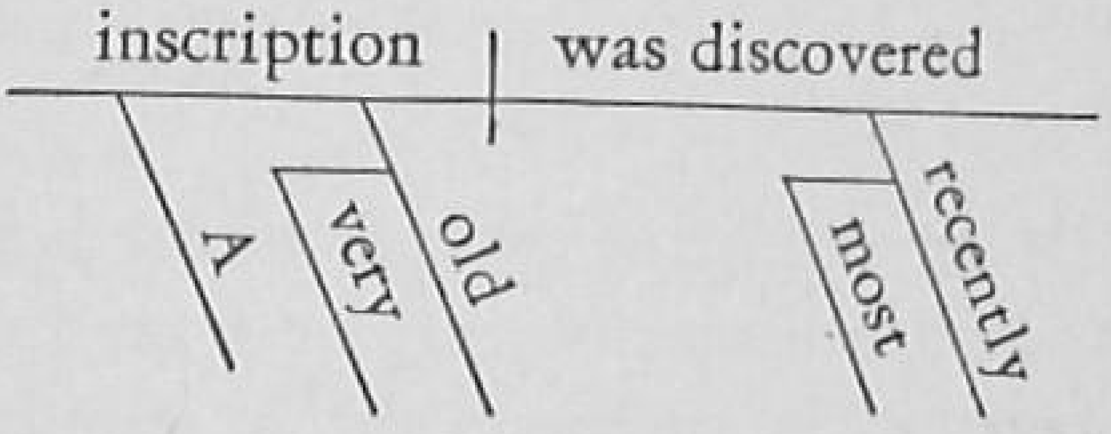


There comes the boat.



When an adverb modifies an adjective or another adverb, it is diagramed thus:

A very old inscription was most recently discovered.



A series of adverbs is diagramed in the same way in which a series of adjectives is diagramed.

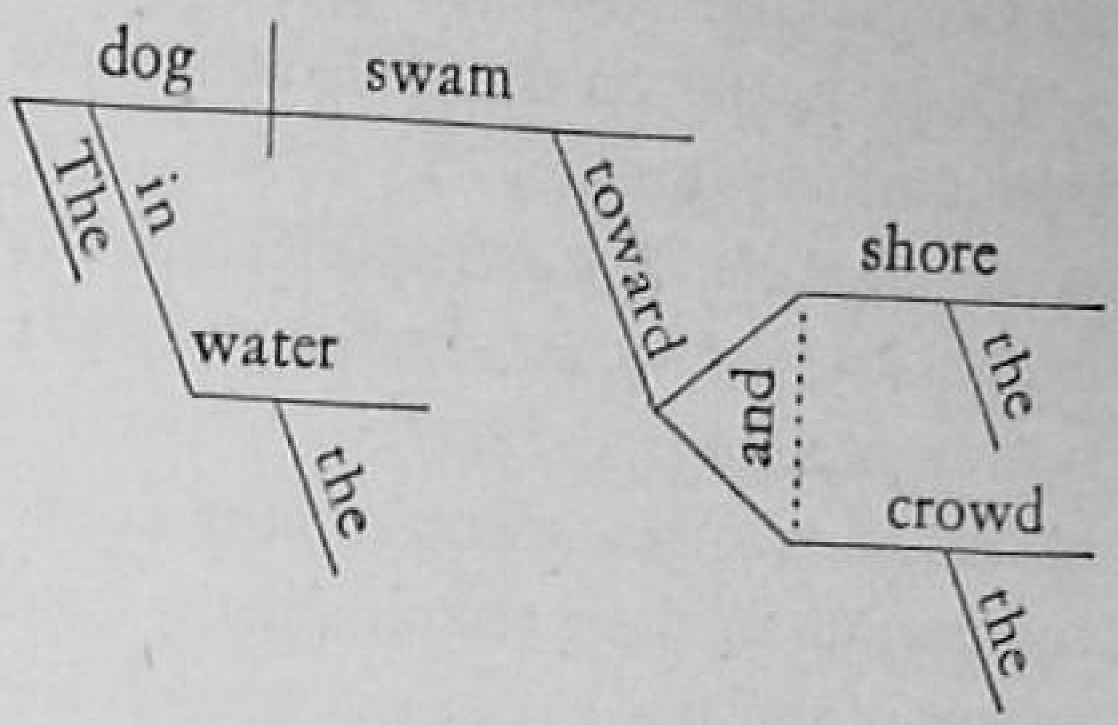
Diagram the following sentences:

1. The speedy boat easily passed us.
2. The hot metal splashed high.
3. Some very cold days seemed endless.
4. Work carefully, quickly, and quietly.
5. A most delightful companion Norton was.
6. Only one candle still burned.
7. Just two cents are all my wealth.
8. Do not come too quickly.
9. Faster, faster, and still faster the rain fell.
10. This has not been an eventful day.
11. Only two men came and reported promptly.

To accompany Chapter XX, Lesson 2

A prepositional phrase is diagramed like this:

The dog in the water swam toward the shore and the crowd.



The prepositional phrase is connected with the word which it modifies.

If a preposition has two objects, they are put on parallel lines connected by *and*.

A prepositional phrase may modify the object of another preposition.

Two prepositional phrases modifying the same word and connected by *and* are diagramed thus:

The town on the bank of the river had buildings of stone and of wood.

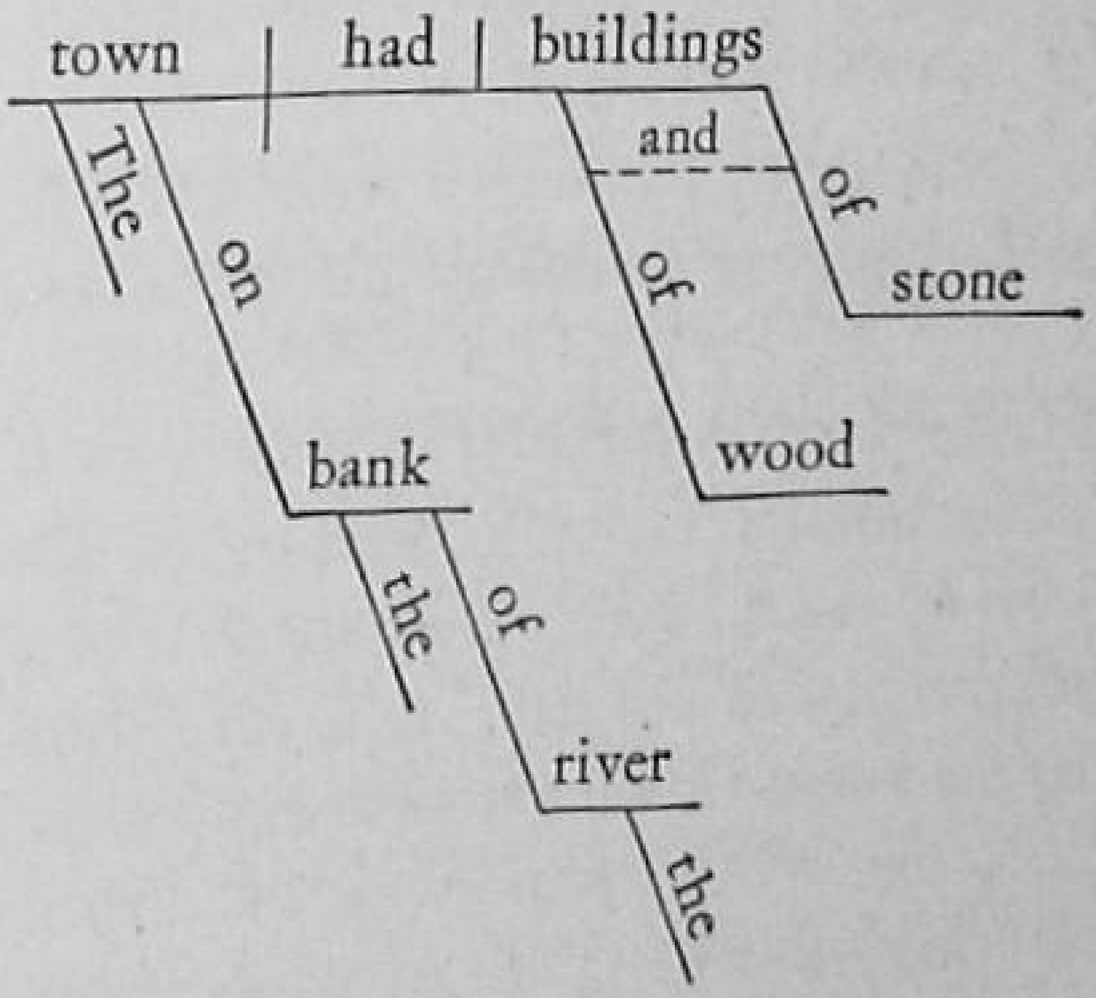


Diagram the following sentences:

1. Often at night I went to the home of my friend.
2. Waves of great size rocked the boat merrily.

3. During all those hours no one seemed anxious about himself.
4. Those books on the table and in the bookcase are mine.
5. A man in an automobile and his friend on the street exchanged very hearty greetings.
6. Squad members also promote safety campaigns in their communities, hold lectures, and teach first-aid courses for citizens.
7. Many people in the gathering had come on foot or had ridden bicycles.
8. On a card she wrote my name and address and details of my personal history.
9. Now and then she would tune in a lively program on the radio.
10. The only open space in the room was a small spot in the middle of the floor.
11. Then without a word from her master the sheepdog disappeared again.
12. They summer in the mountains to the south and winter in the frozen desert.
13. With this game or a more difficult variation I can amuse myself for hours.

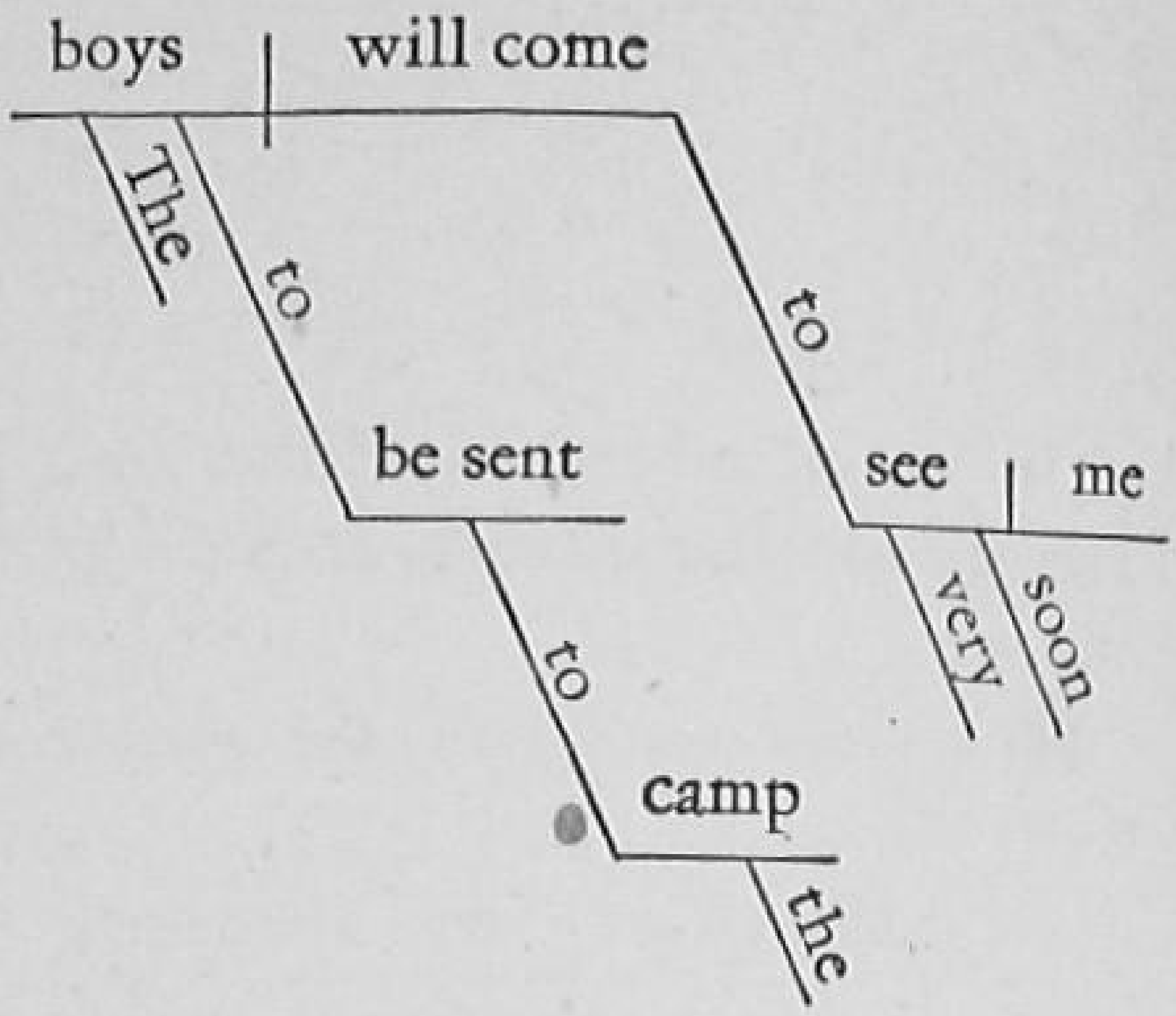
To accompany Chapter XX, Lesson 3

An infinitive phrase used as an adjective or an adverb is pictured like a prepositional phrase. It is connected to the word which the phrase modifies.

If the infinitive has a direct object, indirect object, predicate nominative, or predicate adjective, diagram them just as you would if they were following a verb.

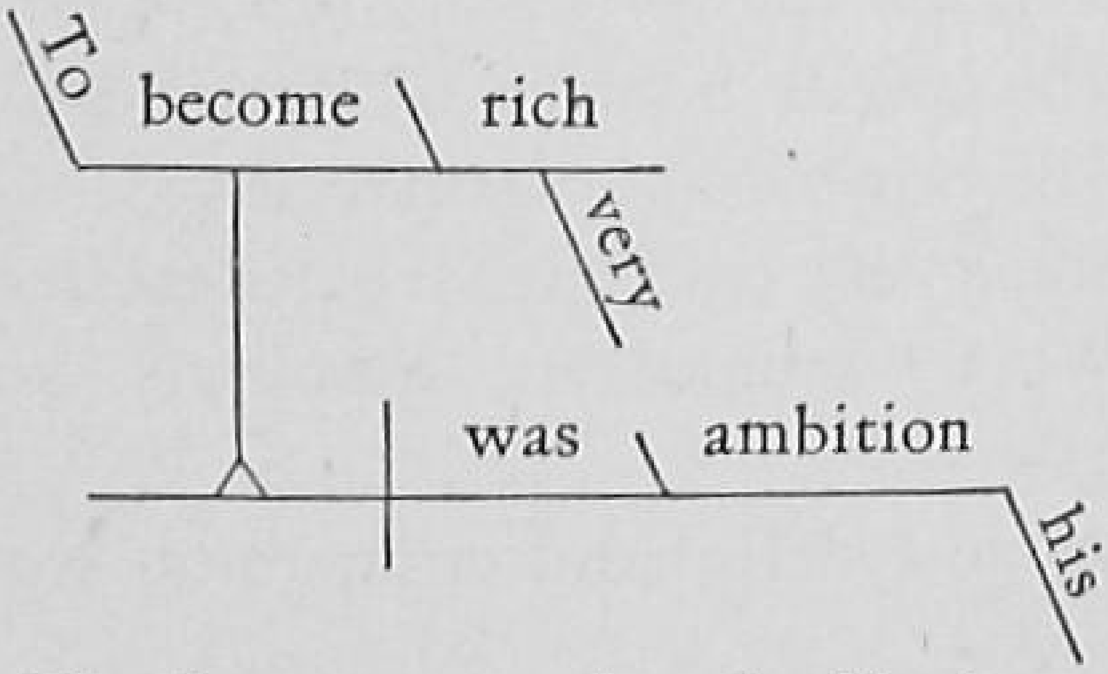
A phrase modifying an infinitive is pictured connected to the infinitive.

The boys to be sent to the camp will come to see me very soon.

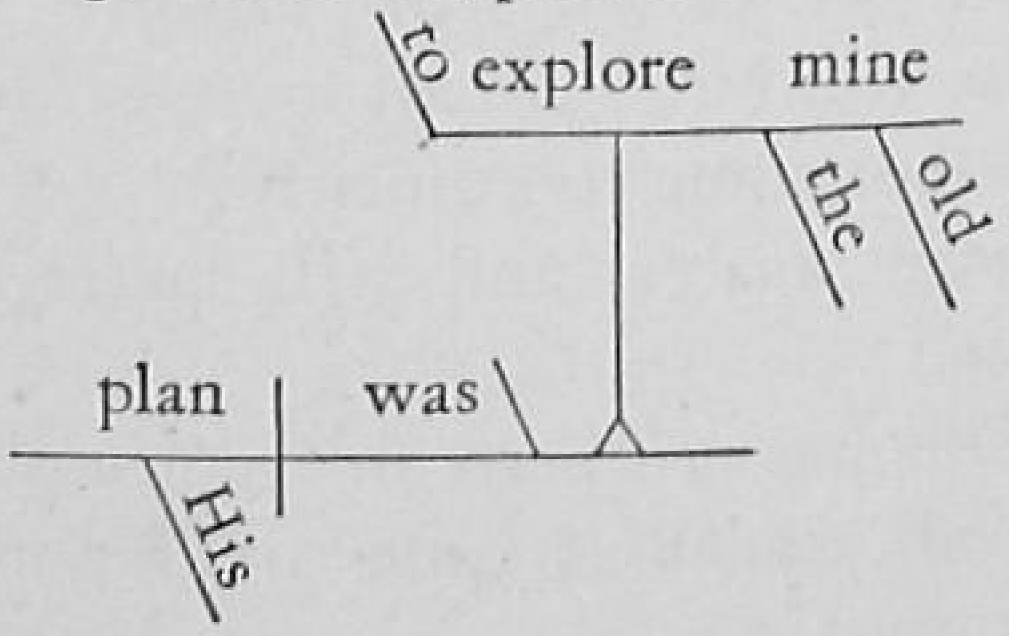


If an infinitive phrase is used as a subject, a direct object, or a predicate noun, it is pictured on a standard; the phrase is shown taking the place of a single word on the sentence line.

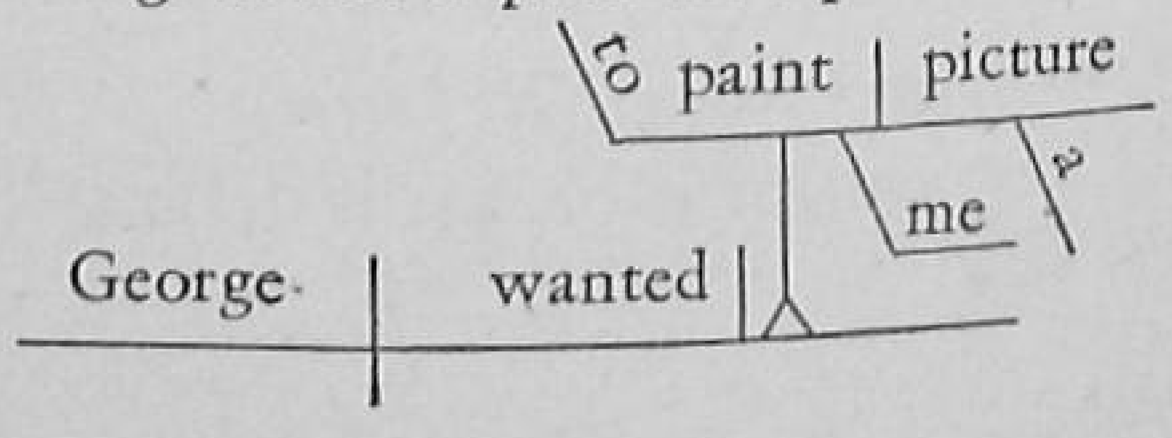
To become very rich was his ambition.



His plan was to explore the old mine.



George wanted to paint me a picture.



Often a sentence which has as its subject an infinitive phrase begins with the word *it*. This word *it* is called an expletive or fill-in word, because its only use is to fill in the place of the subject, which has been placed later in the sentence.

It is good to see you again.

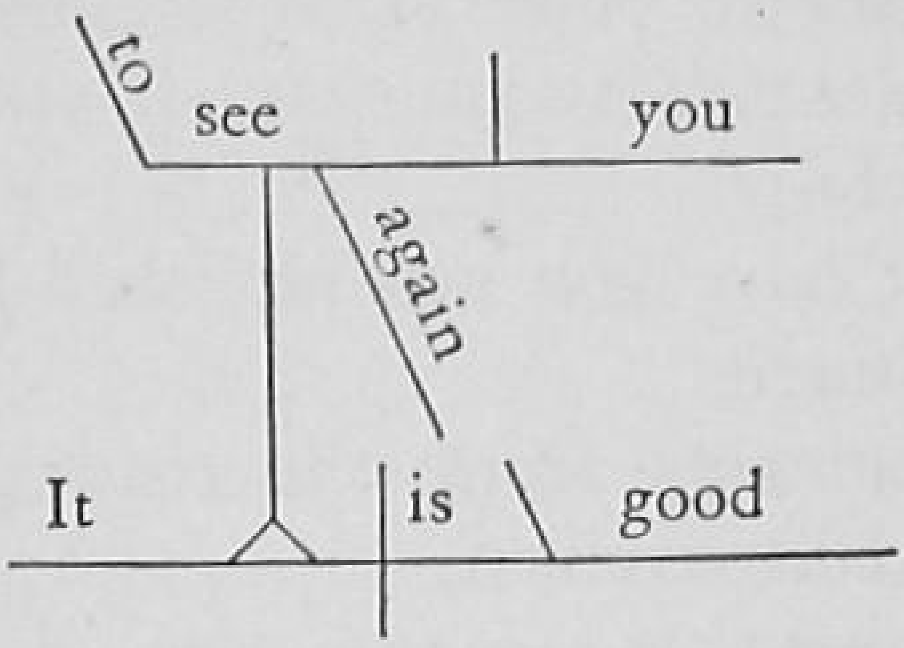


Diagram the following sentences:

1. He wanted to go immediately.
2. To hear his remarks was difficult.
3. The man to be sent came to consult me.
4. I should like to meet you very soon.
5. I have chosen the route to be followed by our party.
6. It is difficult to read this book.
7. You choose the flowers to be sent to her.
8. It is wise to work carefully.
9. Do you know how to find the house?
10. The chief desire of this man was to gain power.
11. Can you find the tools to use on this job?
12. It is certain to rain during the afternoon.
13. To meet him so soon was very fortunate for you.
14. I have found the directions to be followed in this experiment.

To accompany Chapter XX, Lesson 4

A participle which is a single word is diagramed like any other adjective.

A participial phrase is placed on phrase lines. The *ing* or *ed* ending of the participle in the phrase is carried to the horizontal line, as is shown in the diagram below.

If a participial phrase contains a direct object, indirect object, or predicate noun or adjective, these are diagramed just as they would be after a verb.

Modifiers of a participle are diagramed connected to the participle just like modifiers of other words.

The waiting crowd noticed a man named Grover leaving the line quickly.

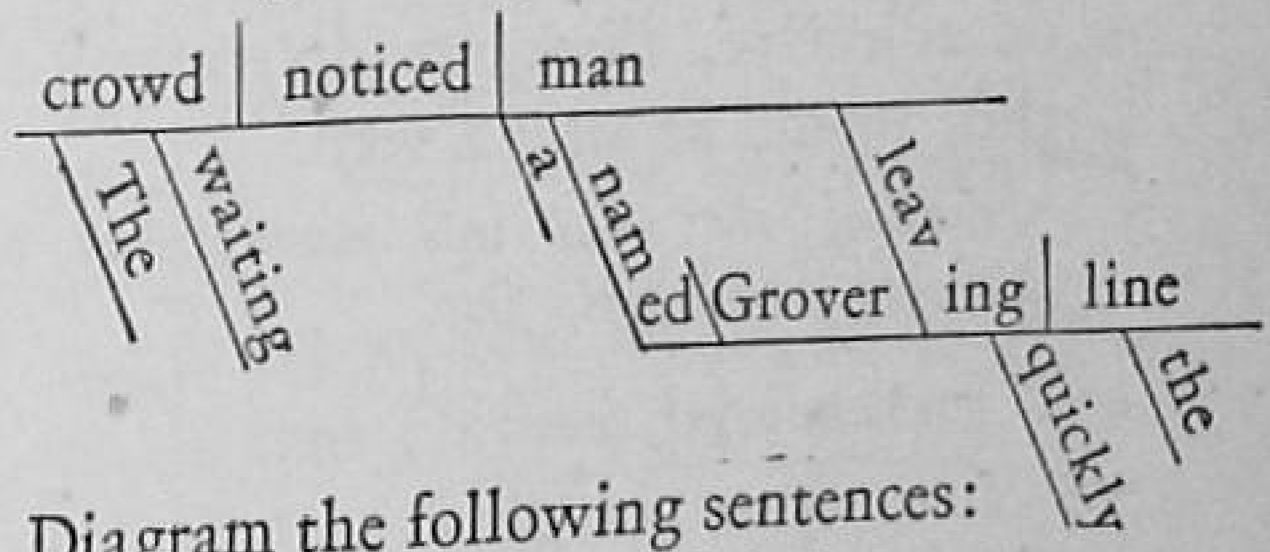


Diagram the following sentences:

1. The canoe painted red belongs to me.
(Picture the participle *painted* like *leaving* in the diagram above.)
2. Having lost one fish, I was eager to get another bite.
3. Bring me the book lying on the piano.
(Picture the participle *lying* like *leaving* in the diagram above.)
4. Can you find a house meeting his requirements?
5. Having seen her, I like her much better.
6. The stream, being very shallow, was easily crossed.

7. The fuse controlling these lights has burned out.
8. Being a very amiable fellow, Shaw readily promised to go.
9. The young man piloting the boat is my cousin, named Wilbur.
10. Having tied the boat to the dock, he hurried to meet the others in the party.

To accompany Chapter XX, Lesson 5

A gerund which is a subject, direct object, predicate nominative, or object of a preposition may be diagramed like any other noun.

A gerund phrase is put on a standard, like an infinitive phrase.

If a gerund has a direct object, indirect object, or predicate nominative or adjective, these are diagramed as they would be after a verb.

Bending the wood was accomplished by steaming it thoroughly first.

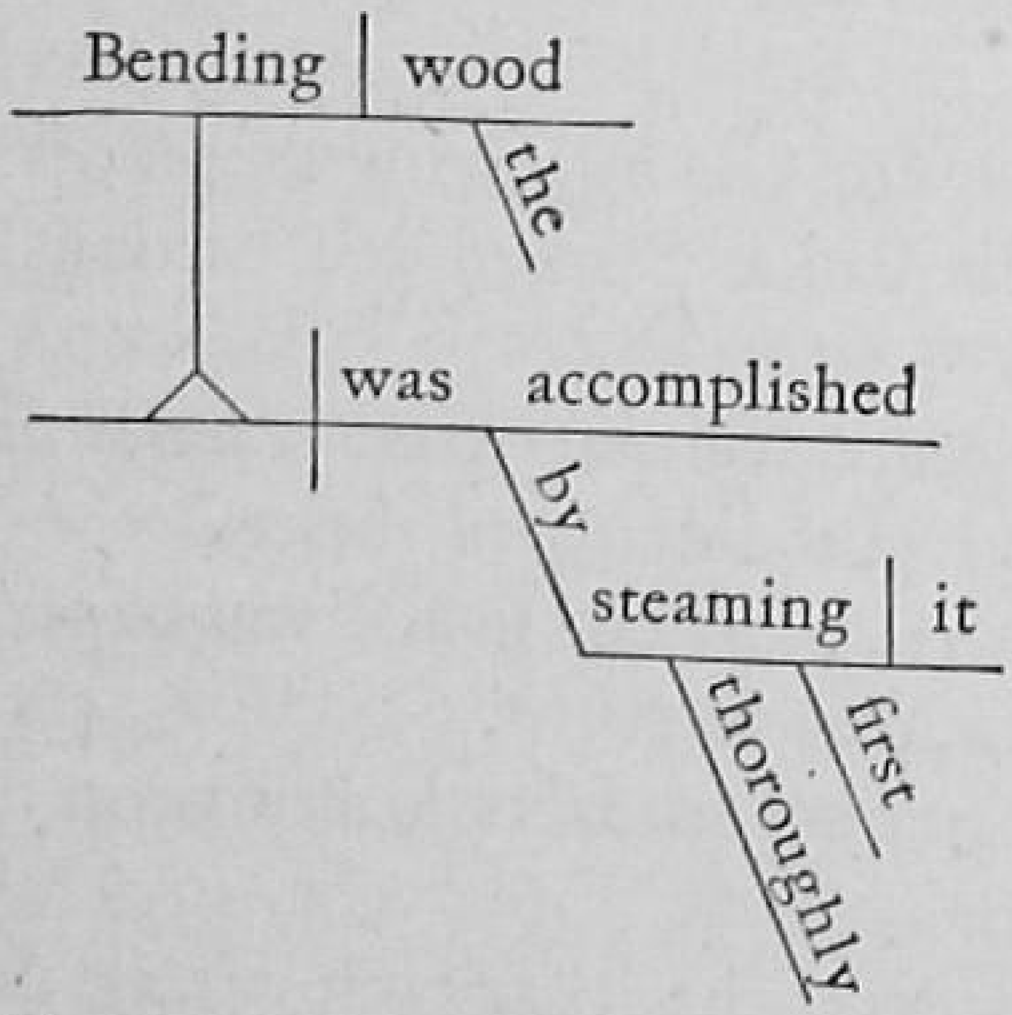


Diagram the following sentences:
1. We considered charging admission to the play.
2. Raising vegetables proved very profitable for us.
3. By standing on tiptoe, she could just see over the window-sill.
4. Showing his friends his collection was one of his favorite amusements.
5. Would you like to consider joining us on the journey?
6. Within a few minutes he had commenced writing his letter.
7. By walking rapidly, you can reach the village in an hour.
8. After sweeping the floor, Jennie began dusting the objects on the tables.
9. Consider putting your money away more carefully.
10. What have you accomplished by this boasting?
11. By hurrying along the road, he managed to arrive first.
12. Winning that race was very easy.

To accompany Chapter XXIII, Lesson 2

When a compound sentence is diagramed, each of the two or more sentences of which it is composed is diagramed separately. Then they are joined by the conjunction (*and*, *but*, *or*) which connects them.

If there is no conjunction, the connecting line is drawn as in the following diagram, but no conjunction is written on it.

A ladder was quickly raised, and the man was rescued.

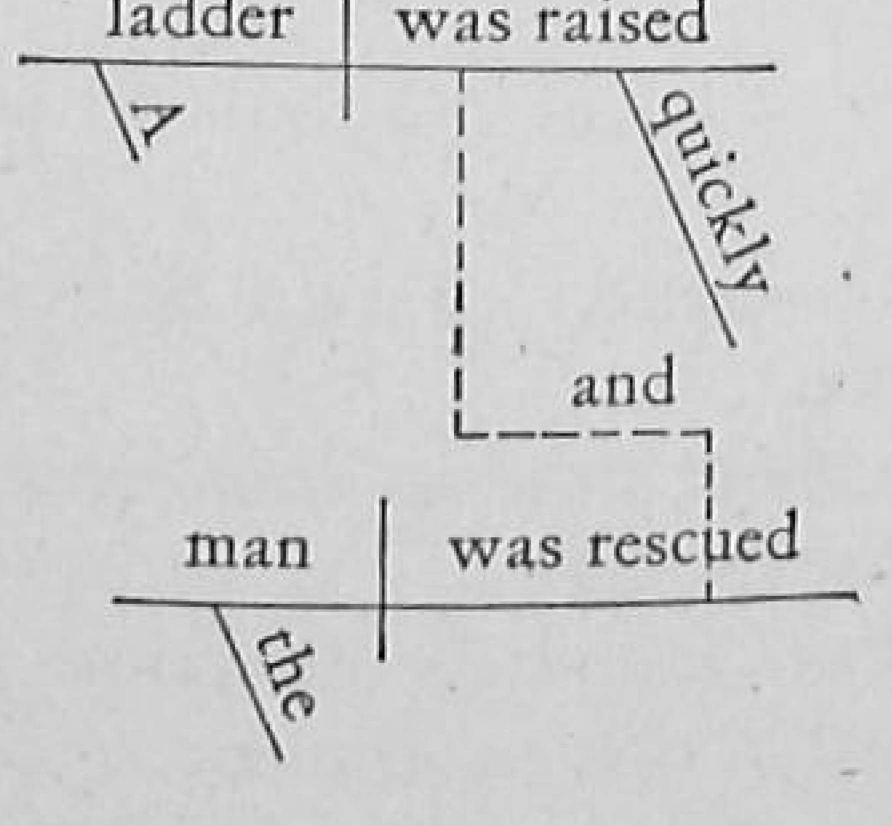


Diagram the following sentences:

1. Every room in the hotel was taken, and we had to look elsewhere.
2. For an hour we knocked at doors, but no housewife would admit a strange salesman after dark.
3. For a time our plan was successful, or perhaps we were only lucky.
4. Not having a doughnut cutter we cut the cakes with a tumbler and made the holes with a thimble.
5. Come after supper, and bring some of your friends with you.
6. Fainting was approved in those days, and Abigail fainted easily.
7. The sessions of this school will last for ten days, and any outstanding prospect will be given a contract in organized baseball.

To accompany Chapter XXVI, Lesson 2

An adjective clause is placed below the main clause and diagramed as if it were a separate sentence. Then a dotted line is drawn from the relative pronoun or relative adverb to the word in the main clause which the adjective clause modifies.

The man whom I saw came from the town where I once lived.

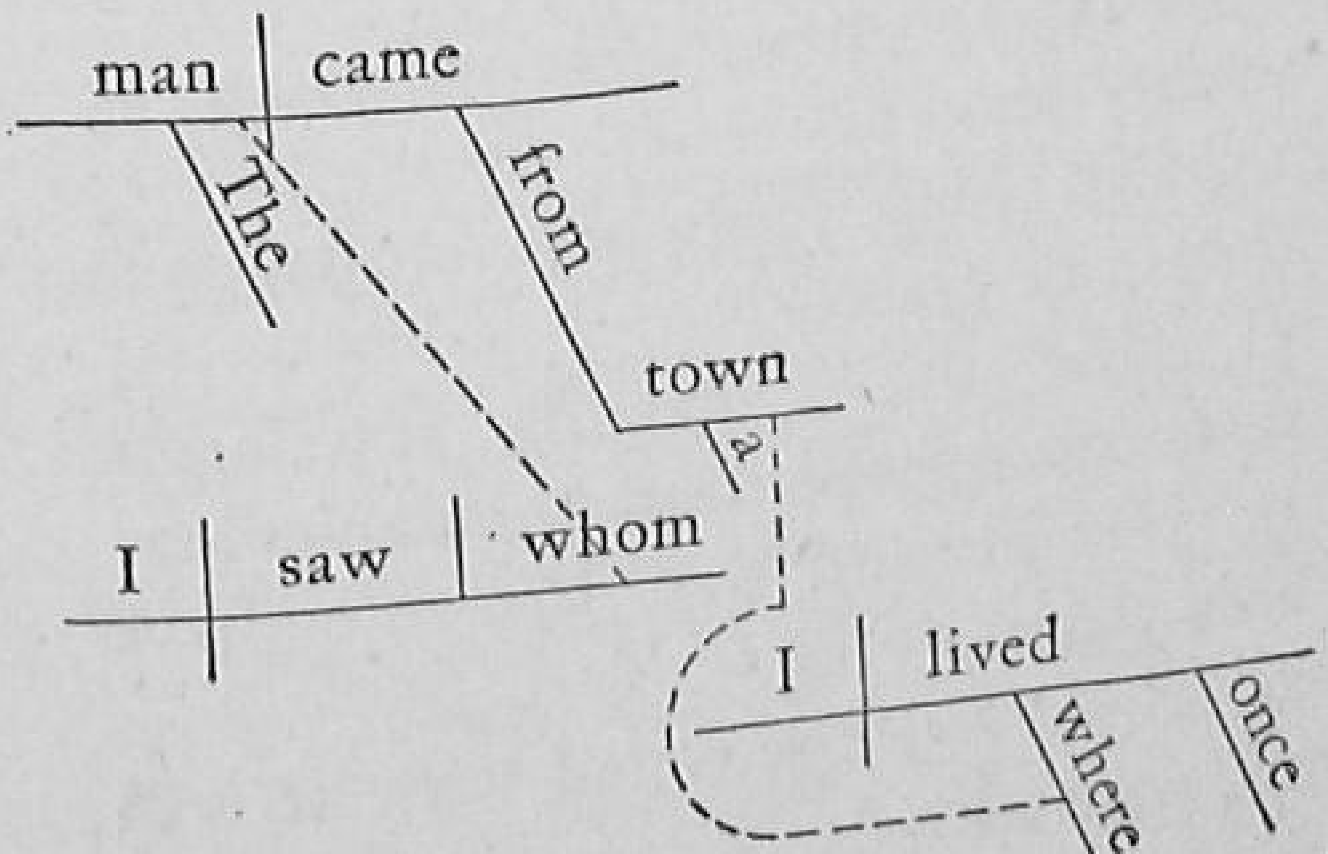


Diagram the following sentences:

1. This is the book that you wanted.
2. Bring anyone who will come.
3. This is the machine which does the work.
4. That is the man for whom I was named.
5. Can you find a girl whose eyesight is unusually good?

(*Whose* is an adjective modifying eyesight; it is also the relative which connects the clauses.)

6. I know the man who discovered the mine.
7. The artist whom you know has arrived.
8. We are going to New York, where we shall stay for a week.
9. Do you know any girl who will paint the scenery?
10. He is the one to whom I gave the money.
11. Bring someone whom you know.
12. Is that the man whose coat was found?

To accompany Chapter XXVI, Lesson 2

An adverbial clause modifying a verb is diagramed below the main clause. Then the conjunction, or conjunctive adverb, which connects the two clauses is placed on a dotted line joining the verbs in the two clauses.

He came because I invited him.

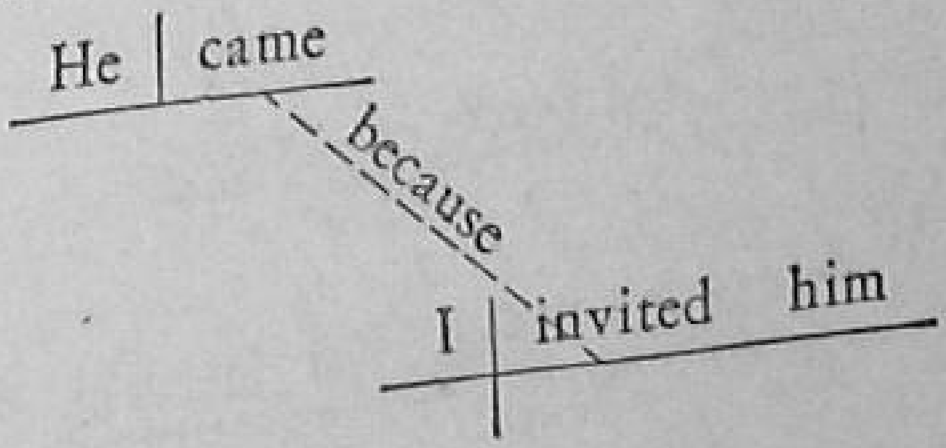


Diagram the following sentences:

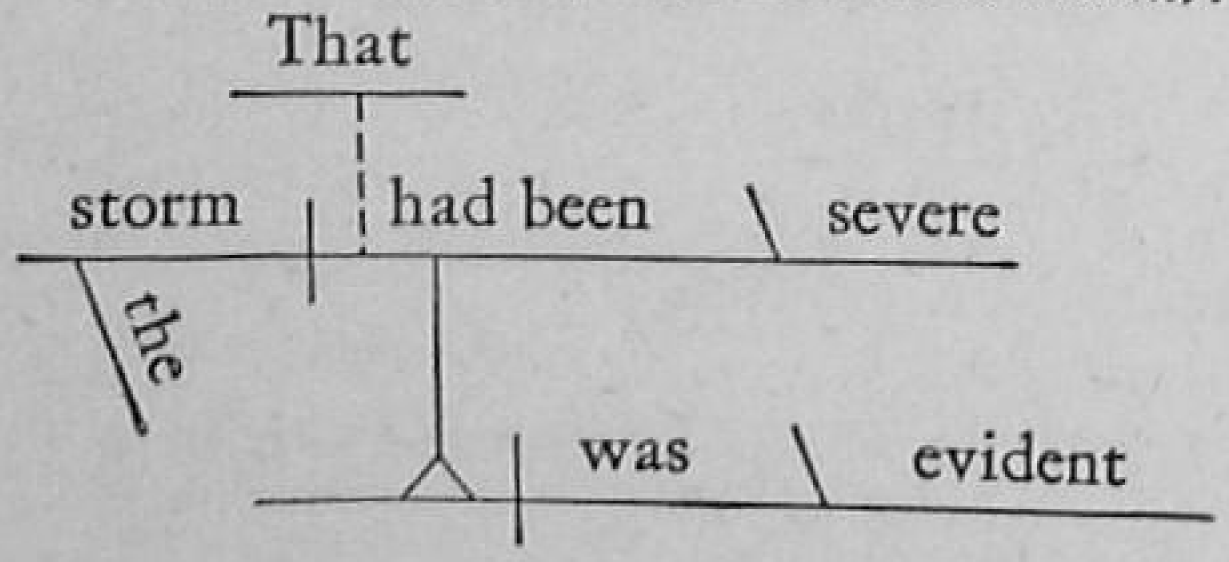
1. We shall go when we are ready.
2. Start while the weather is clear.
3. I shall bring the dog when I come.
4. The youngster was crying because he was lonely.
5. Do not go out until the grass has dried.
6. After the speaker had finished, the crowd applauded loudly.
7. We will stay with you if we can help you.
8. Eat your sandwiches quickly, for we must leave very soon.
9. The room will look better if you re-arrange the furniture.
10. Place the milk in the refrigerator until it is thoroughly cooled.
11. Write down the directions while you remember them.
12. You may have this suit unless you can find a better one.

To accompany Chapter XXIX, Lesson 1

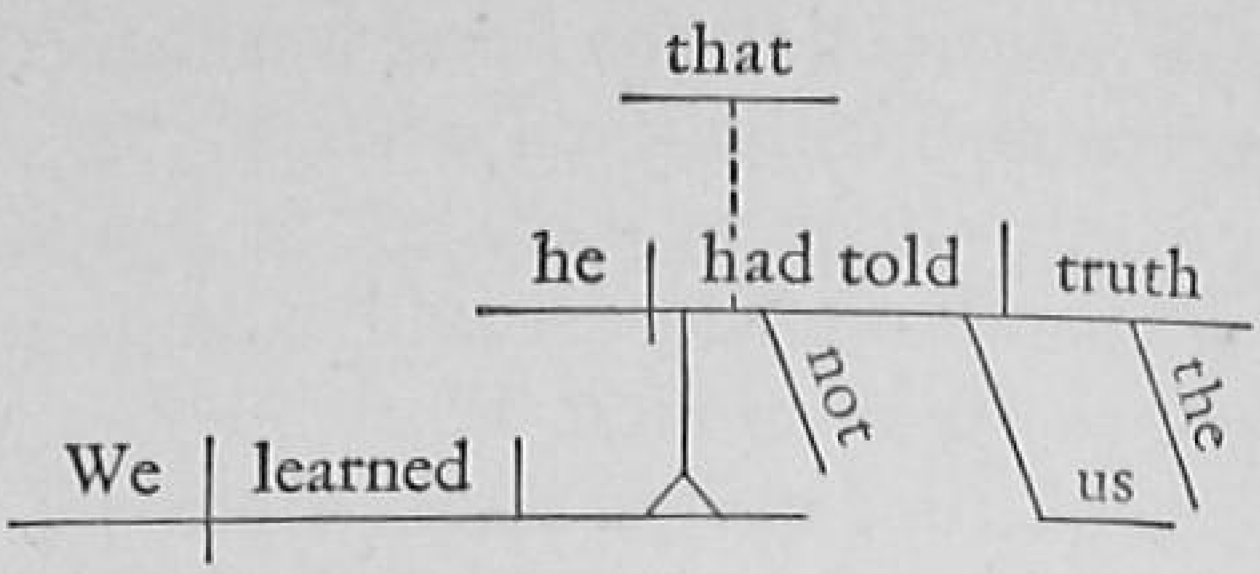
A noun clause always occupies a place in the sentence where a single word might be used. Therefore it is placed on a standard where the single word would have been.

If the noun clause is introduced by *that*, the word *that* is placed on a line just above the noun clause, and is connected with the clause by a dotted line.

That the storm had been severe was evident.



We learned that he had not told us the truth.



Has he given any explanation of why he went?

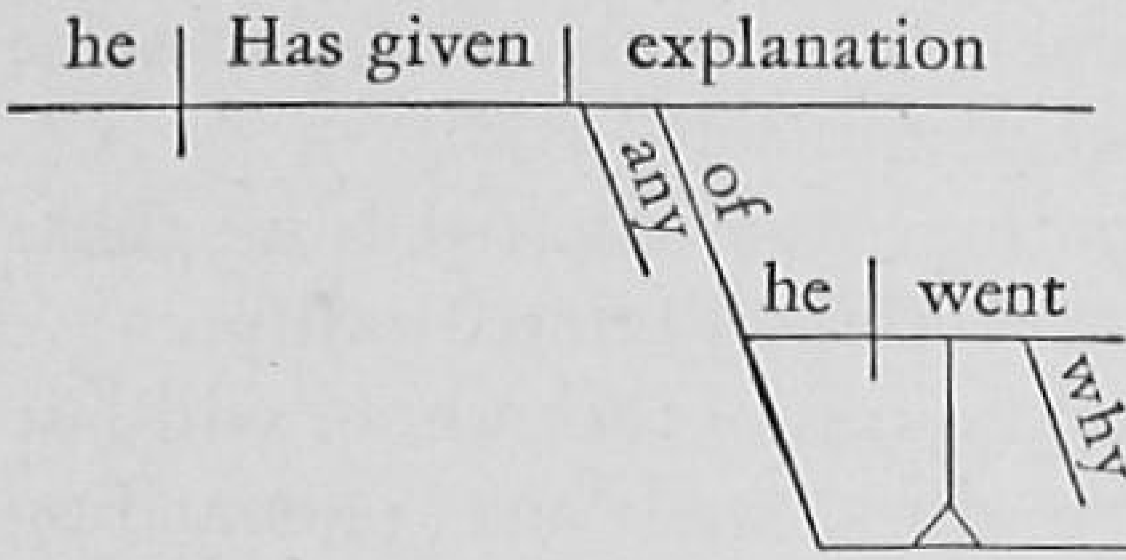


Diagram the following sentences:

1. Jinny said that she had seen us.
2. That he was trustworthy was well known.
3. Learn why he went so early.
4. The reason for what he did is not clear.
5. Write us that you will join us.
6. From where he had been he went to Hilton very quickly.
7. Have you decided that you can take the part?
8. The umpire angrily asserted that the man was out.
9. What you have done will soon be widely known.
10. Can you tell us where our baggage should be placed?
11. That these amazing statements were true seemed to us unbelievable.
12. Has he said that the rifles have been cleaned?
13. Have you discovered why he will not go with us?

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